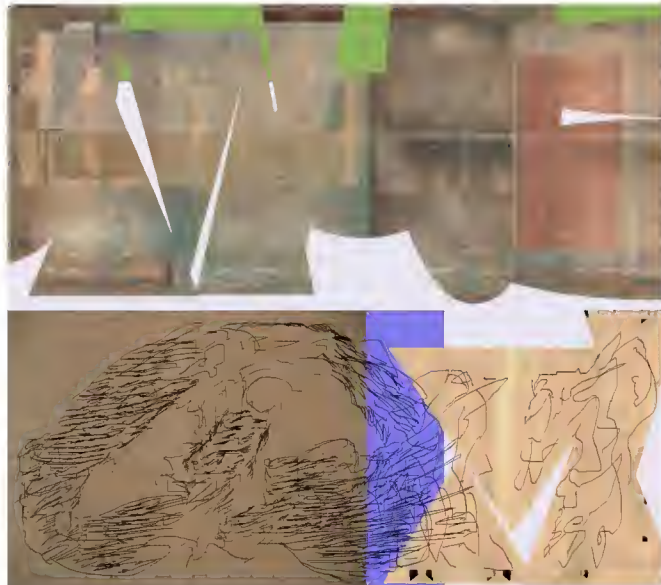


Drawing Occupatio-Tract

Image as Mapping Process- a Visual Rhetor

by Edwin VanGorder



Drawing Occupatio-Tract

Image as Mapping Process- a Visual Rhetor

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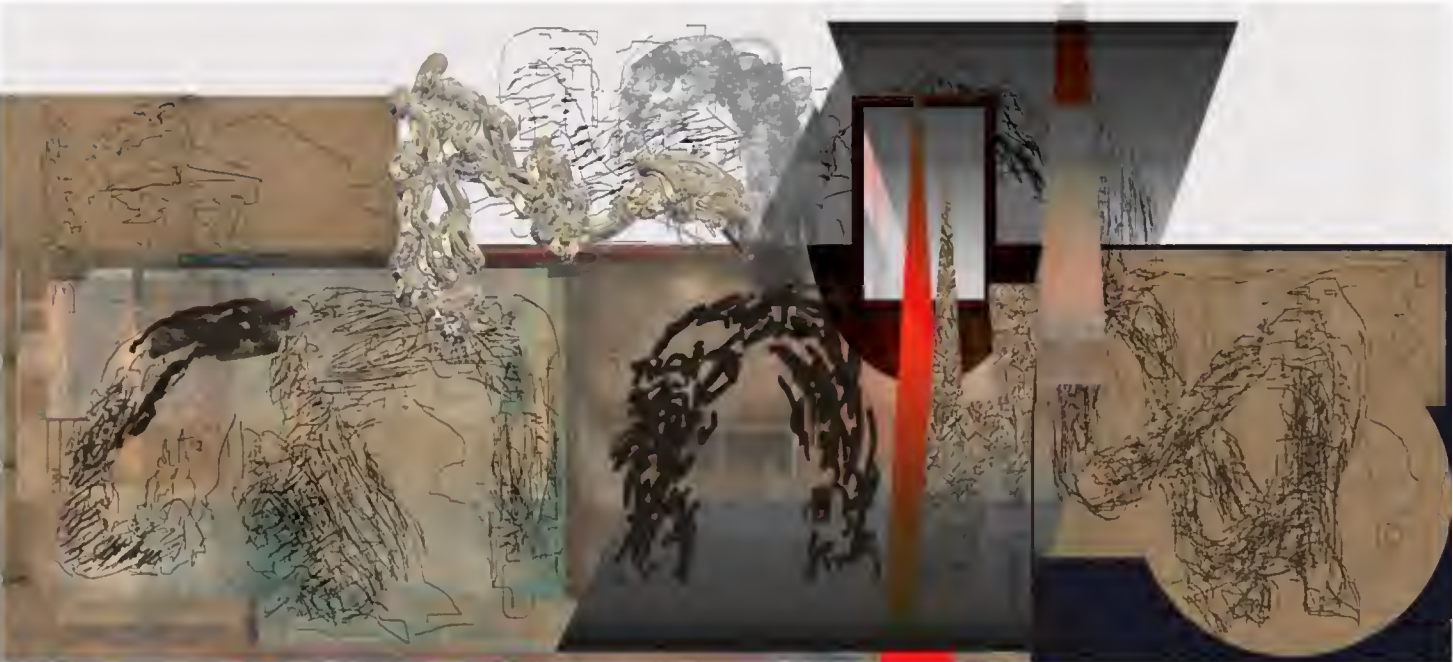
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In the first drawing an originary grid is shown within the allegories of its drawing as developing a history of accumulated artifacts bringing it into the realm of glass as paste and paper as milch but through the skirting and skirmish of image metonymies shown also in relation to a prismatic yet osmotic digital color empty of grid as a “distiendre or absence by leaching indicating presence associated to tincture at its obverse. As the drawing extends laterally and horizontally these complements range a history linked again to an origin in creating drawings I photographed in my near environments, relating the drawing to photography as forcing the issue of printmaking. The drawing splinters an abstract mood shared by Canaletto and the 15 century to a rank and file sculptural adumbration of those splinters as breaking a matrix in a sculptural realization of contrary axis per Bernini and Tintoretto. Assimilating these within my own character is a kind of drawing which is like the childhood game of “tetherball” played left and right handed.



The person who did the Watts towers must have been giving expression to the mundane projects he labored on over his life from the standpoint of the imaginative zone he had always been in while doing them: making things turns on a sense of place, which may be if one takes the example of say a creative “making” lab.... (be towards:) Works in place, destined to be seen as whole, or then again may be meant for another place, and in between these any number of intermediate psychological zones. We are familiar with the Greek connotations of such zones, adumbrations, rhizomes... but the Proto IndoEuropean root of the Greek Intuition of place (rhabdos or divining rod taken also to rule in general) would be “abhor” meaning sudden... or reaching and the root of that which meaning turns on...the very turn of events. As materials and events become a mosaic of making these reflective strata can be seen as that language of self reference and apperception. In the ProtoIndoEuropean morphemes we encounter in our present language the making elements which that language impulse mapped, Agnes as sheep, Aghtis as speech act, Aghar as fear, agla as brood and so in the aglamate the fraught activity of a recompense the Greeks took to the image of an open jar as word element “psi” – escaping breath, soul, flux residual in that potion marked to its portion, lot, allotment between psychology and physics, material and mood, mode and making. The sudden turn of events which challenges this world of polis (Apollo as Pei healing touch and olo- adumbration or immersion expressed in a word for place “polis”or aghtis modified to acre as acropolis) is the virtuality realm initiated by film and video to become more specifically the Internet and cyber art forms of this drawing dianetes I propose in my graphic impulse. This virtuality is the occasion to read the semiotic value that is the reading of morphogenic metonymy through material identifications to psychic response at a meta realm of the morphogenic by which metamorphosis is given over now to metamorphogenesis. Photon: man the measure of light then allows to alite a renewed sense of touching upon event as created and within the creation.



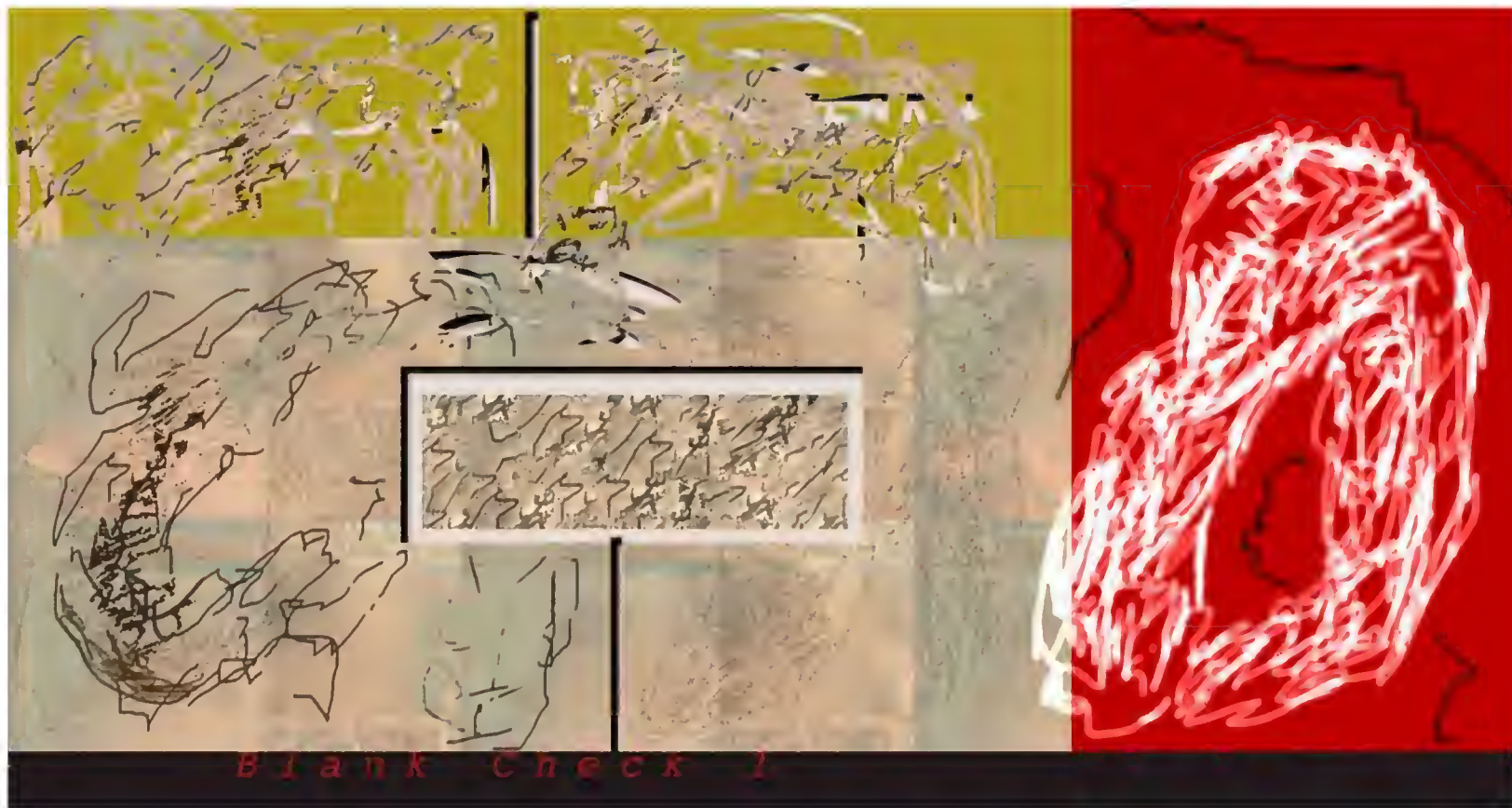
Aristotle- motion defined as potential realized (“actuality of potentiality) is as though a realignment to Heraclitus’s “expect the unexpected and next” winds up in Duchamp's “in advance of the broken arm” i.e. – an accident waiting to happen...

In appreciation of these gestures towards meaning I am submitting my own “blank check” series... in considering the making quality of a labyrinth one is unmaking it as it were – one double checks the blankcheck. In my own topesthesis a kind of meta Watts Towers Esquire Scraper... (sky scraper is word actually from the Proto Indo European lexicon, ski meaning the billowing clouds, and scraper is a variant on skrr (like esquire) or that same variability manifest through material and spatial contact and emanescence as a phantamorphogenic principle.

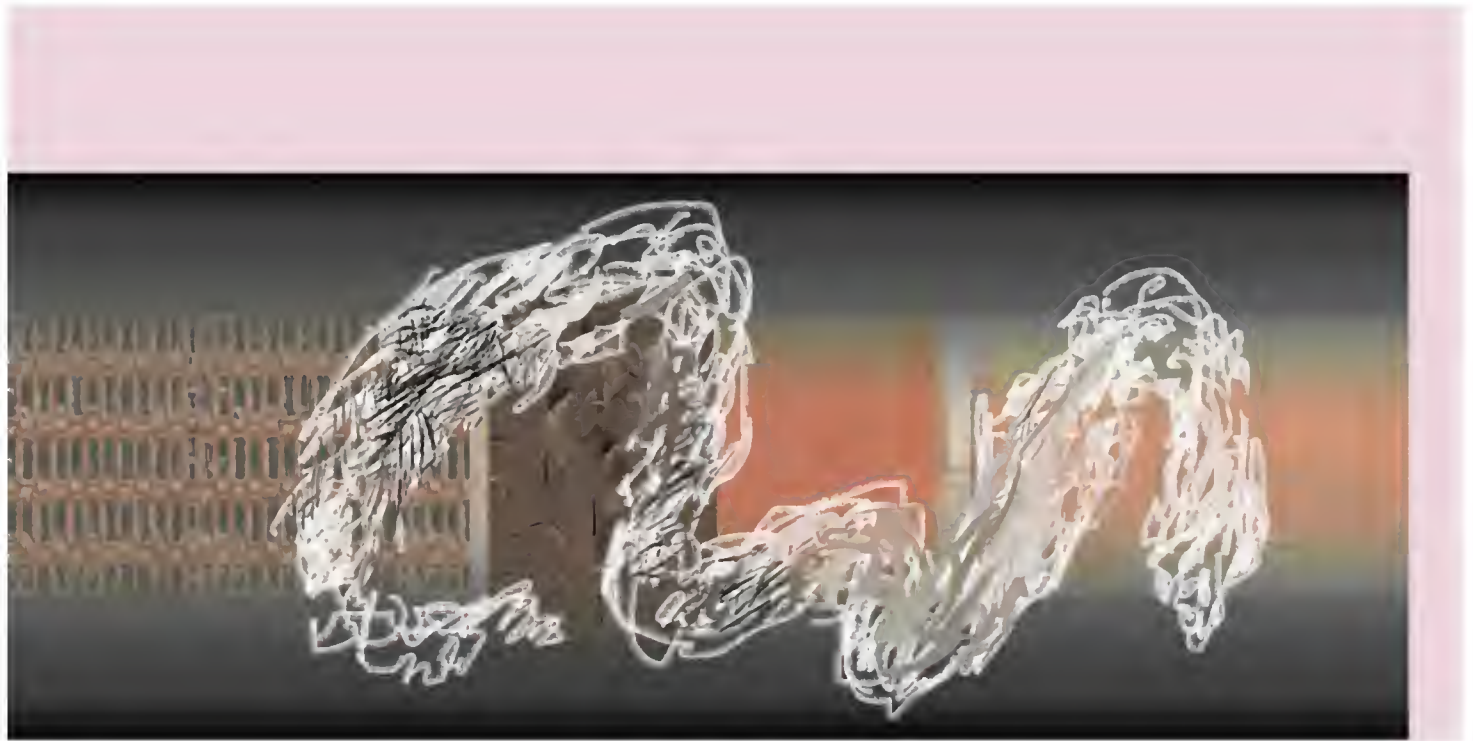
Olo World Colors of Drawing

Riven Scriven Circingular Resource through truncated modernism and rhabdos to Rhebus abrehjo (apple-PIE) Apelation Montage and sourous source porous to horismus. : rhabdos as divining rod and abjehbos or apple give a Newtonian twist to the agricultural society > rhebus then as image to word via ski as billowing and skrr to scribble and scour as the scape and scope

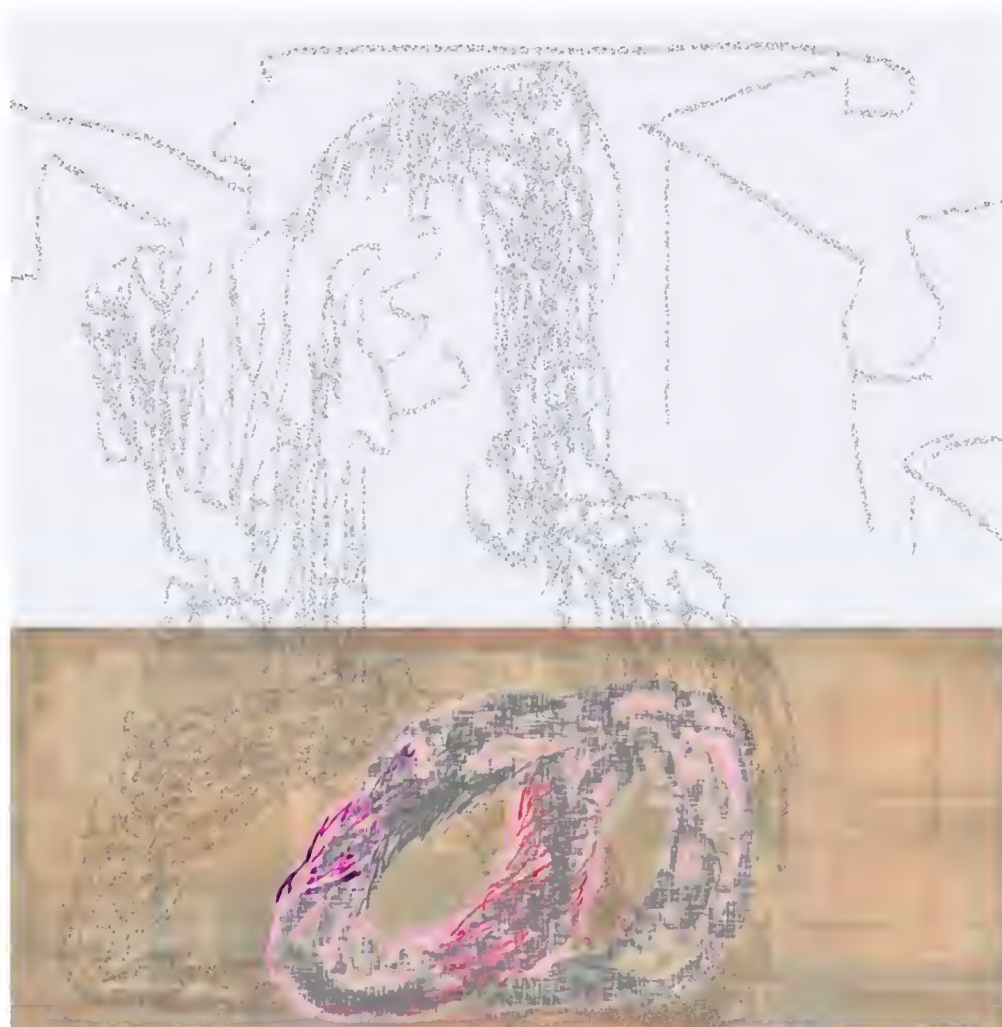


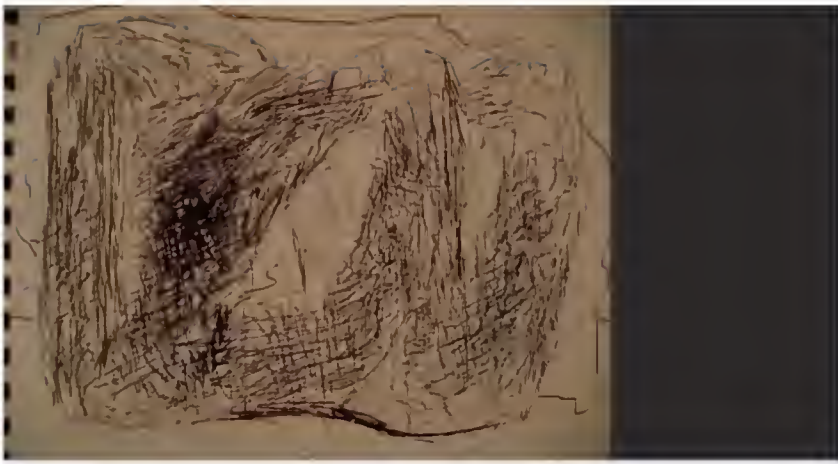




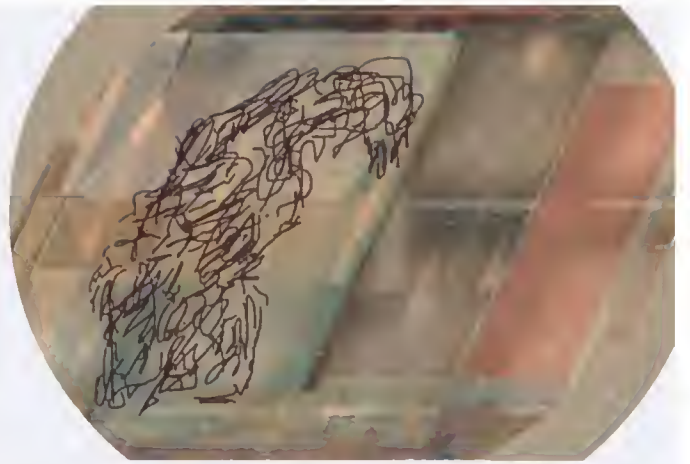


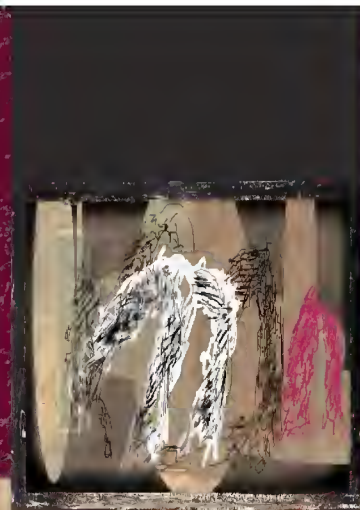
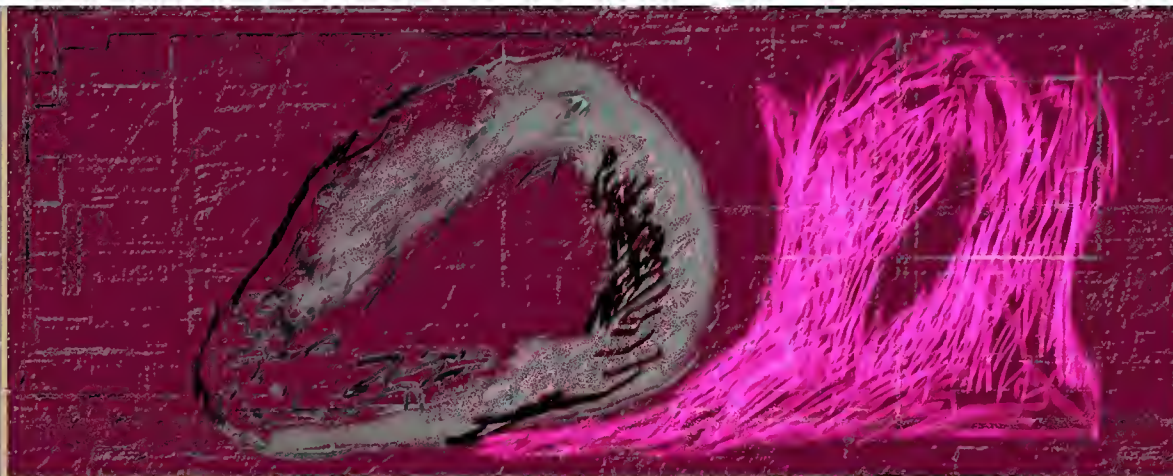






Riven Scriven Drawing Dianetics Angelo Sysyphus
Watts Esquire Scraper

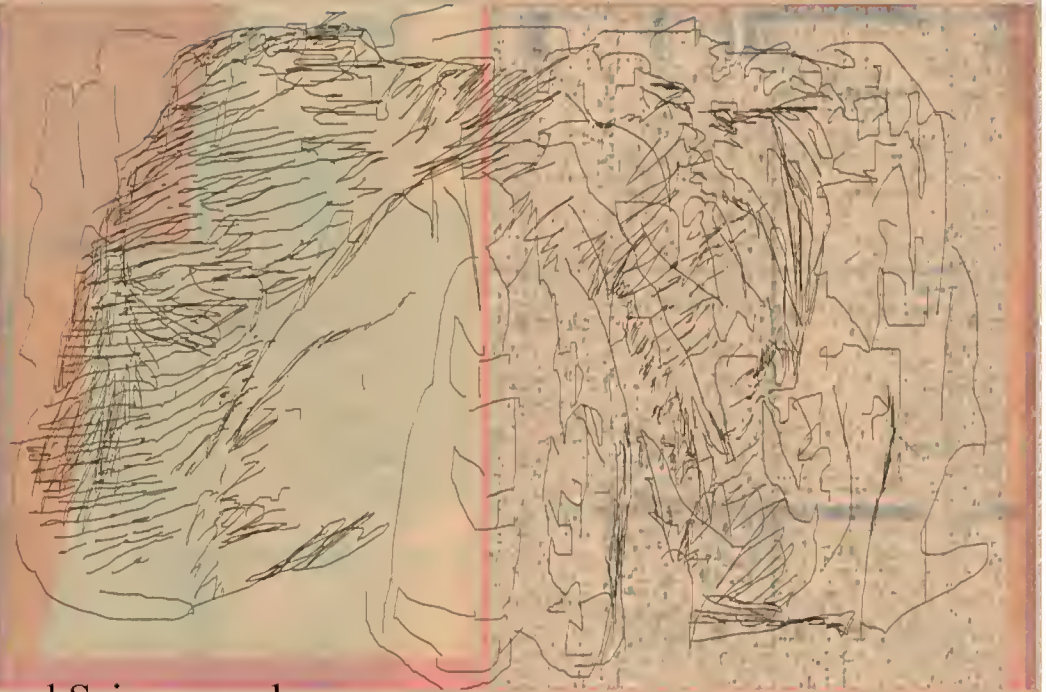
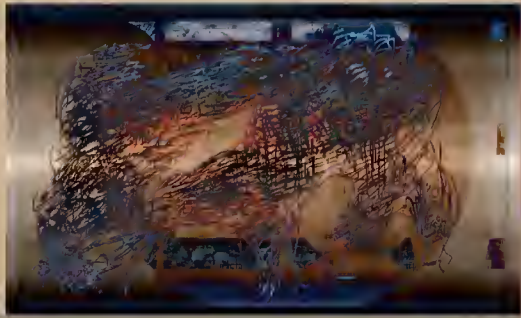




OLO WORLD COLORS OF DRAWING
RIVEN SCRIVEN

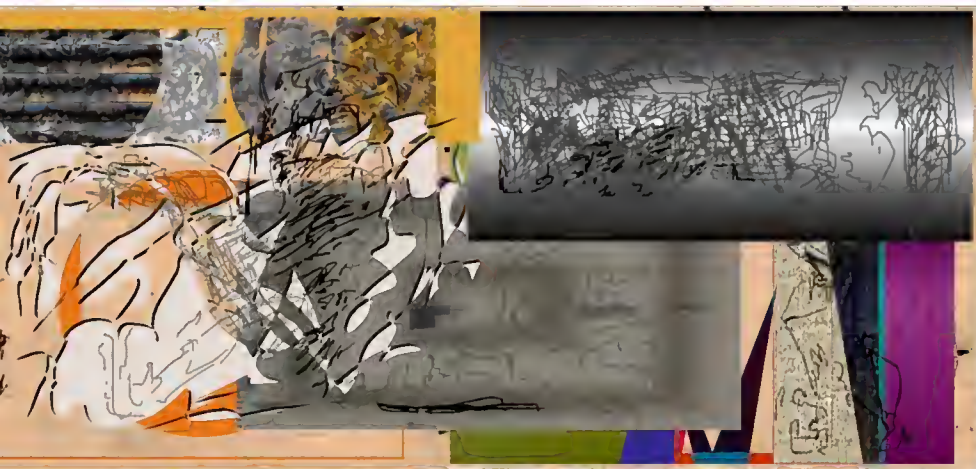






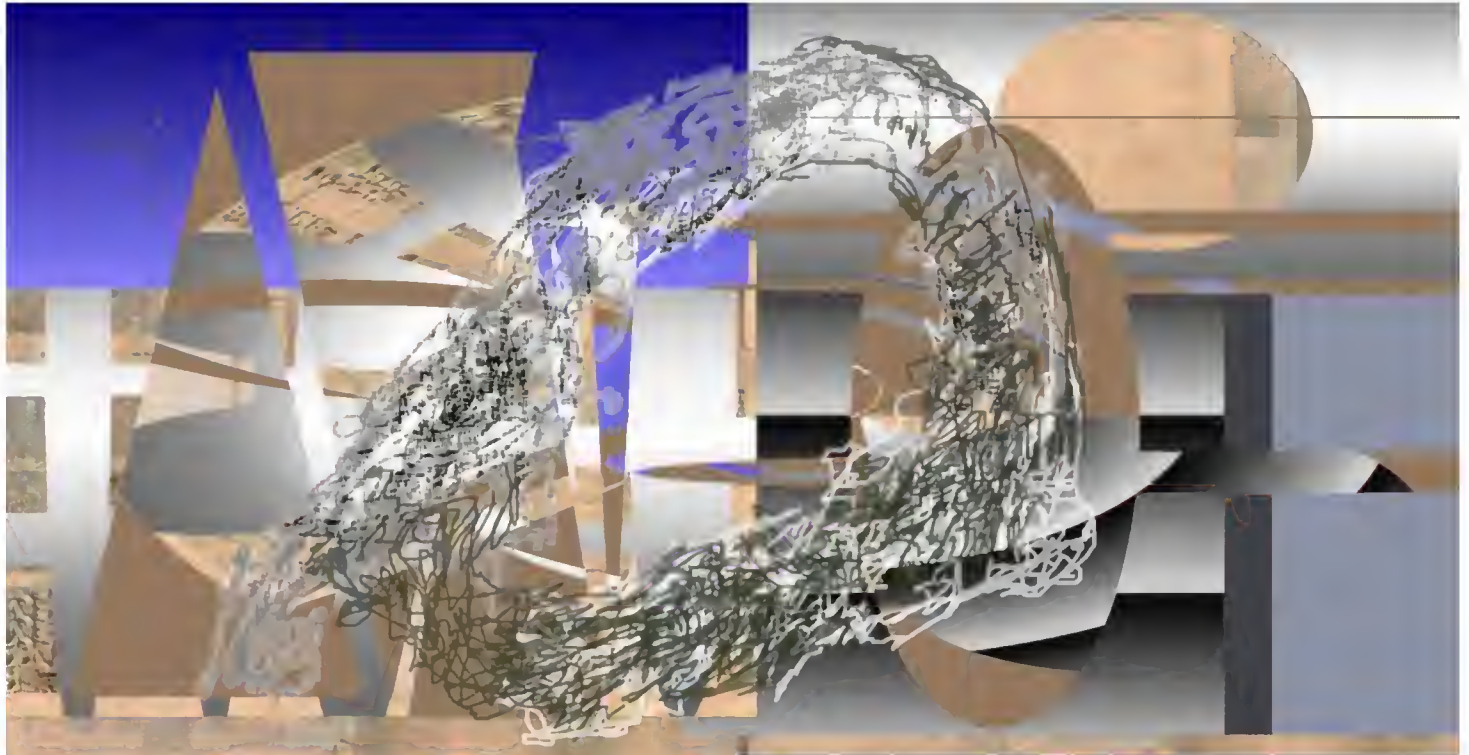
Sliding Glass With Occasional Table and Seismograph





Yellow Apple Series

Abjelho as the PIE word for apple allows a reconsideration of the transition in Cezanne's realignment from the symbolic to separately considered states in that the original word also is a recombinative with in rhabdos, or divining rod also territorial marker and symbol of agricultural domains and boundaries relative ruling, a symbol for rule, also then within rebus or compound narratives including the visual verbal dopelganger, the rod that shakes the apple down gives a Newtonian twist to the ideas of waro – ward and werpon – twist... abhro or “suddenly, i.e. a sudden turn or reach builds the association, association a word from Ausosa or dawn which in the apeloosa of Guercino's Aurora Fresco subconsciously seems to process the relations. In my drawing which imagine the turn of the plate on the printing press sprawled into a morphogenic imagination of material resonances as though materials imagined of art as equally true that art is of them makes the diegetic marker of the virtual aside or apostrophe as rhetoric uses the term to address an “aside”.

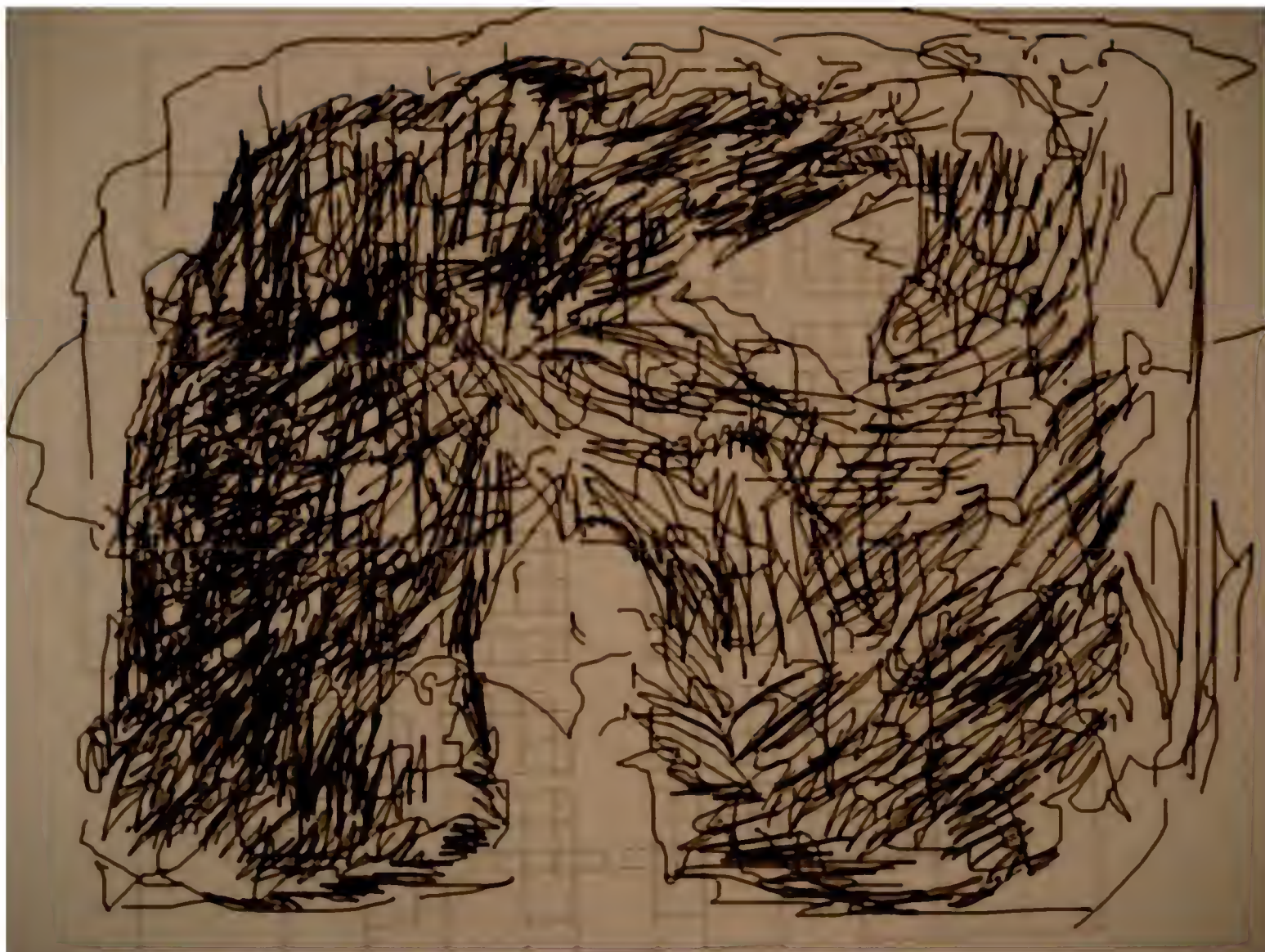


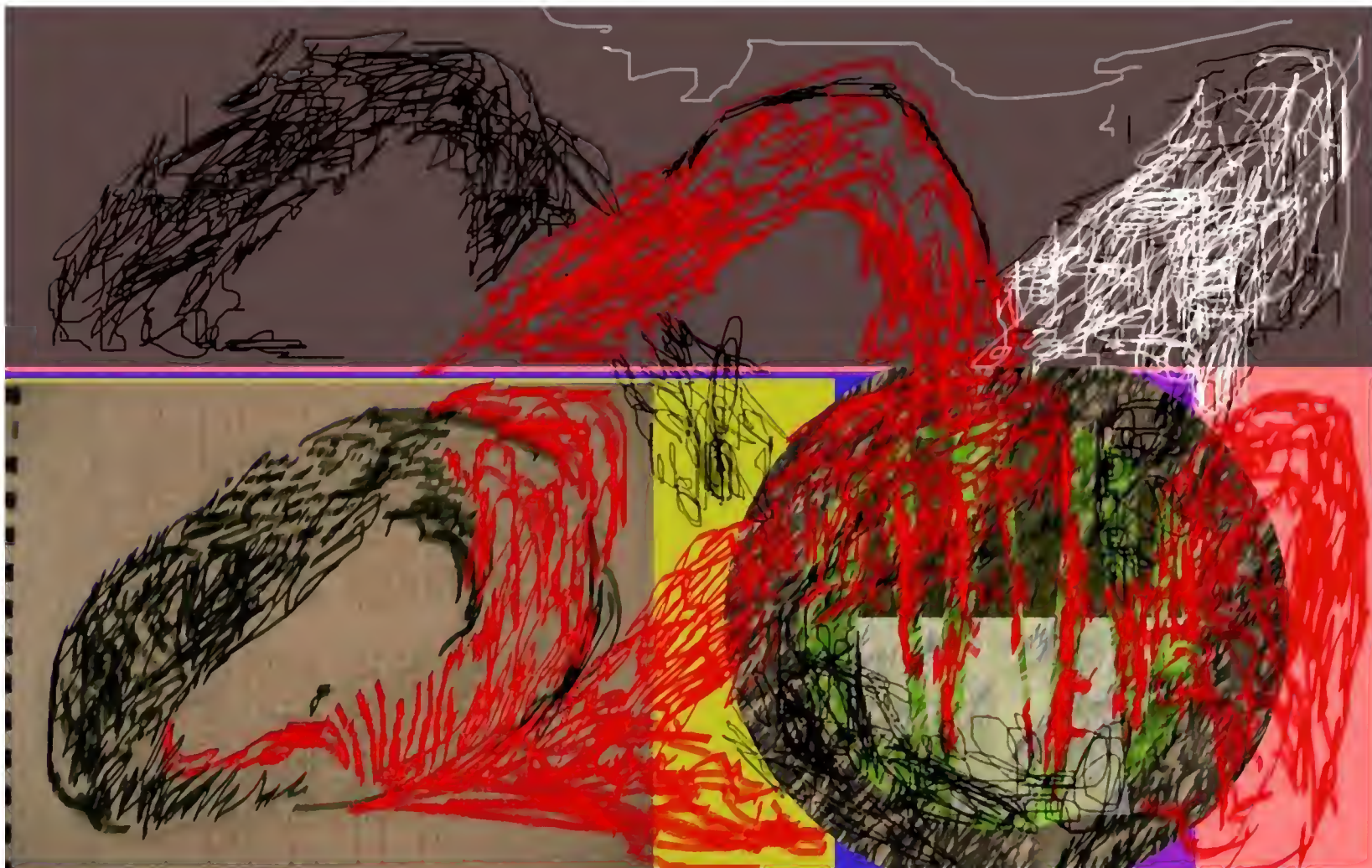


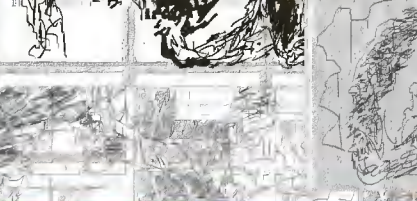
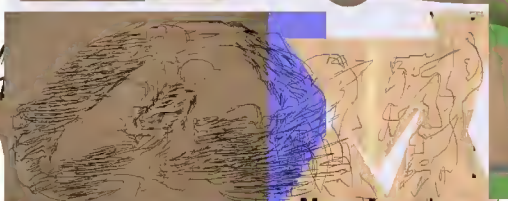
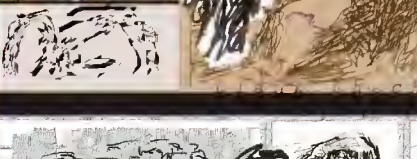
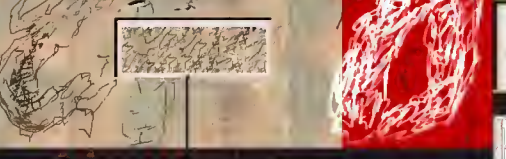
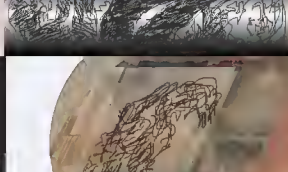
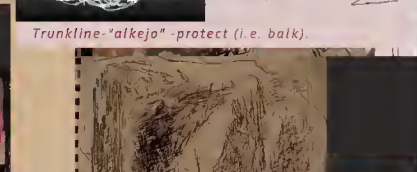
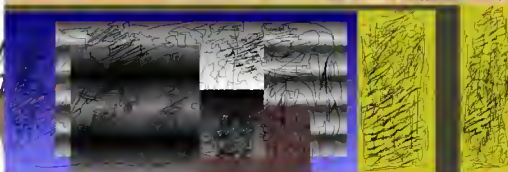
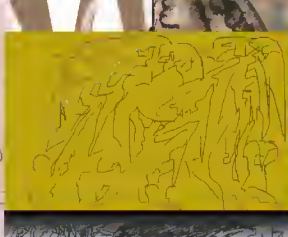
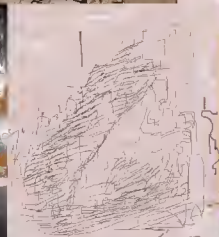
Drawing Skeins of a Truncated Modernism

The Drawing as Printform via video speaks through the subject of an “Angelo Sysyphus” i.e. looking for the core of a creative language, the text involves taking the Proto Indo European morphemes around which our language arranges suffixes and their emphasis on a making quality which is the language itself including these meta levels I provoke. The devolvment which in a sense are “etchants” through a given language architecture in any of the media and their combined convolvulus construct that expectation of the unexpected which if an accident waiting to happen makes hay of the rakes progress that as Heraclitus mentions marks the cosmos a heap of random sweeping indicating justice (time) as fair – that is to say: a beauty exists...

<https://youtu.be/CAPtCRWbFY0> () "





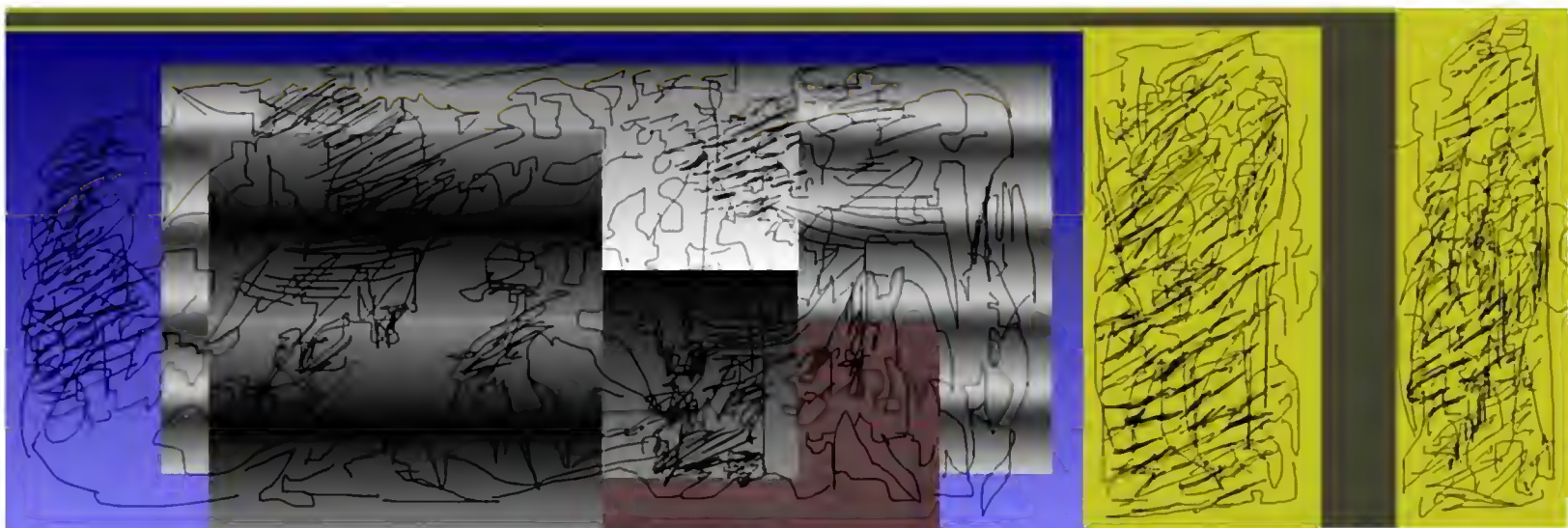


OLD WORLD COLORS OF DRAWING
RIVEN SCHVILN

Trunkline "alkejo" - protect (i.e. balk).

trunkline: "aljos" - another (i.e. alias)





Caravaggio more or less studied the matter of Raphael and his paradigm of fencing as taking on Michelangelo in a riddle, and as Caravaggio's own name was "Michelangelo" he devised a paper rapier trope of a kind of fencing of his own (as drawing) which emphasized catching the point and taking it into a spiral but which he integrated in offsets which throw the rhythm away in order to regain it, in the version of Heraclitus: the path of the carding loom is crooked and straight: like string theory this means the wave and particle are related, just wider and narrower paths of a variance-within the drawing I relate the idea of a map of a map, i.e. akin of sharding as sharing from Rodin to Chardin and then again (or with Dylan "then not again") related to software arguments which introduce a two dimensional mapping of three dimensional forms highly reminiscent of Caravaggio's sense of enfolding which I, in the spirit of Oldenberg's mouse museum are in my mausoleum drawn over (Oldenberg drew in pen modelling briefly over photographs) and then transformed as well in more morphic drawing moods.

Of and an enellage alite to listen to a double drum and strophe between cata and apo the skein that is emblematic of sign.







The Compression of





The Compression of

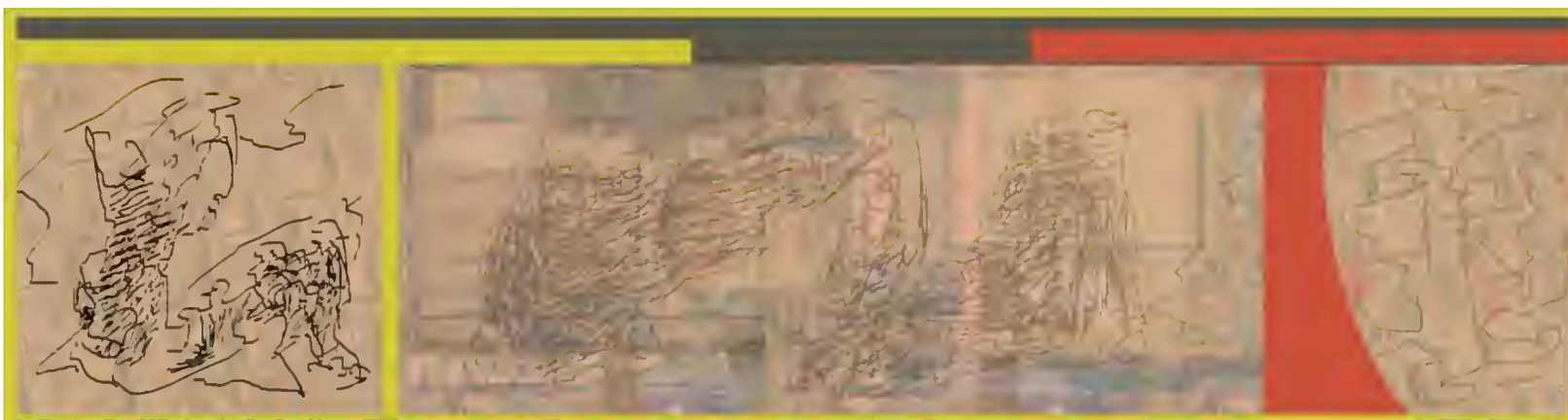






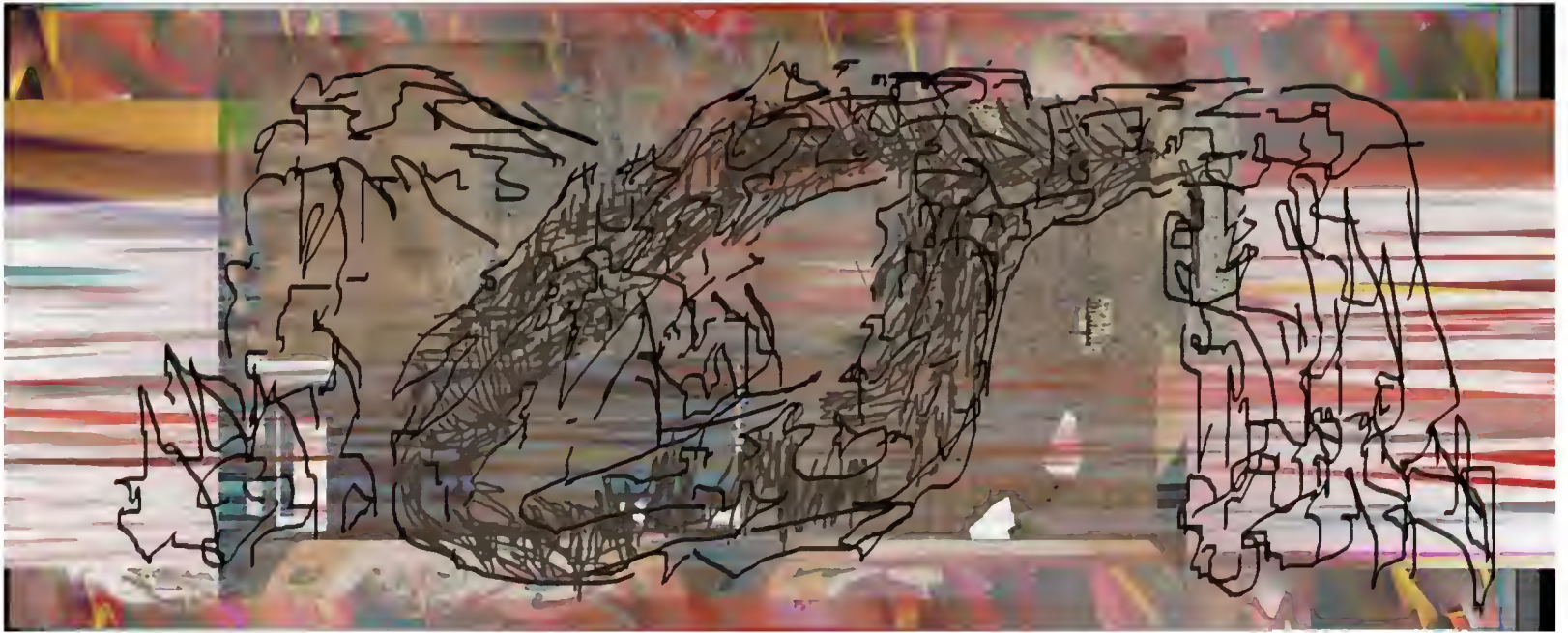
Rent Controlled Floor Piece









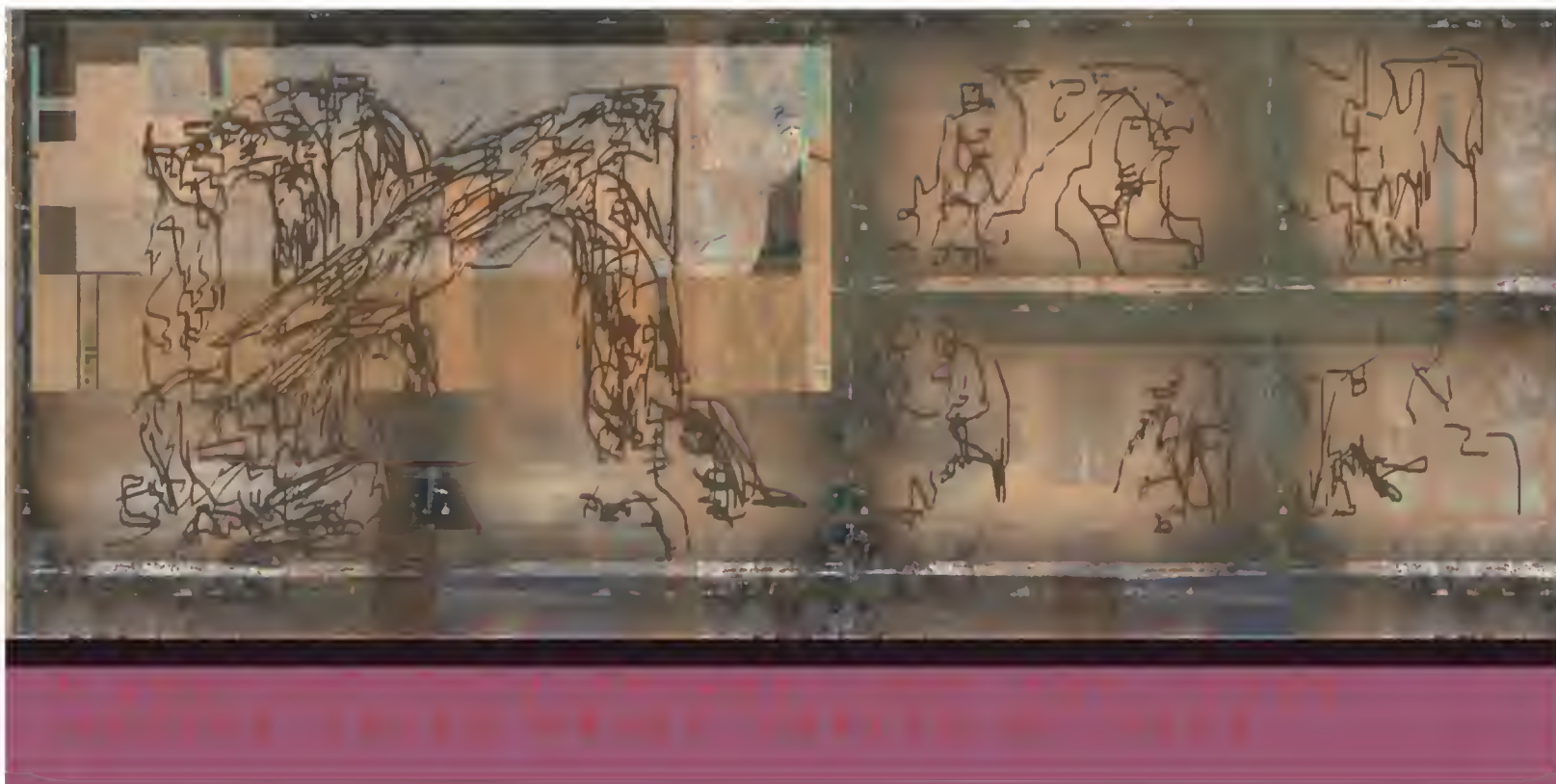


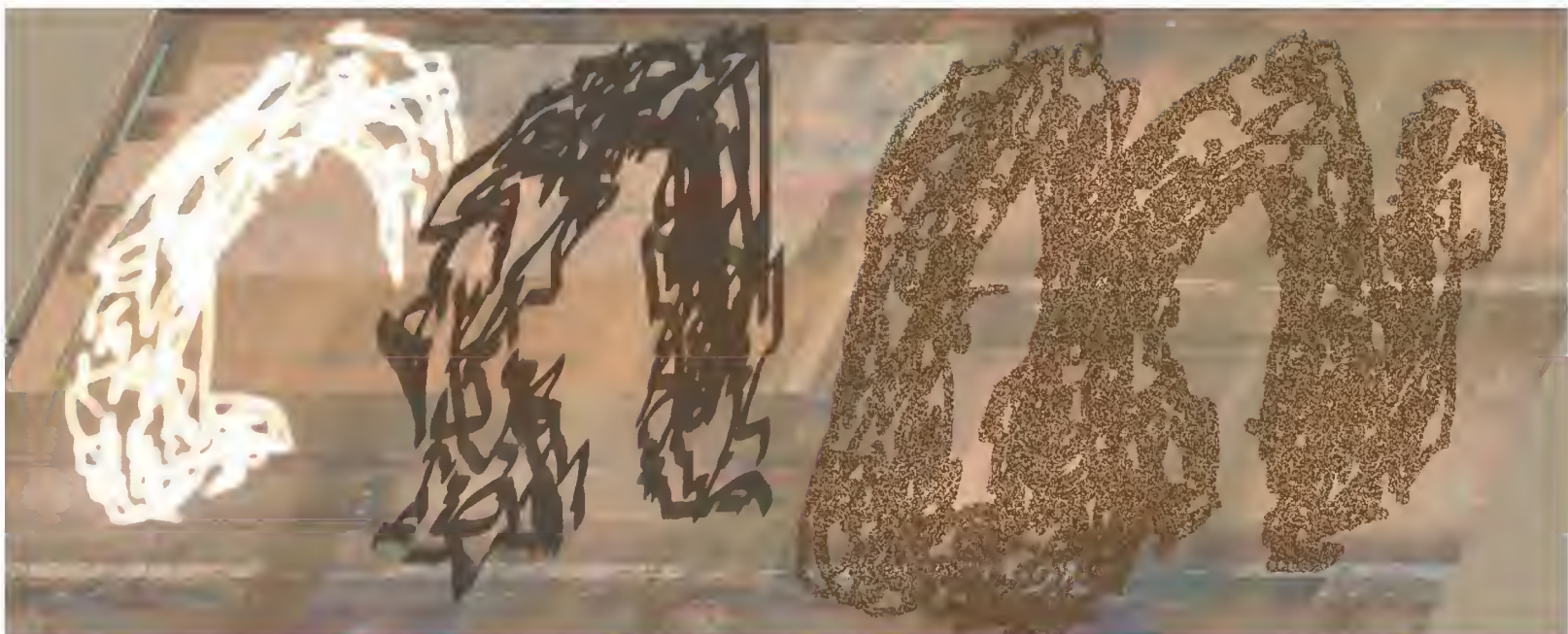


Reclining Hook



Architects 10 Ave Hideout





世界文化遺産 京都府立美術館 京都市美術館 京都市立美術館
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Figure 1. The painting of the two figures in the landscape, showing the use of ink and wash.

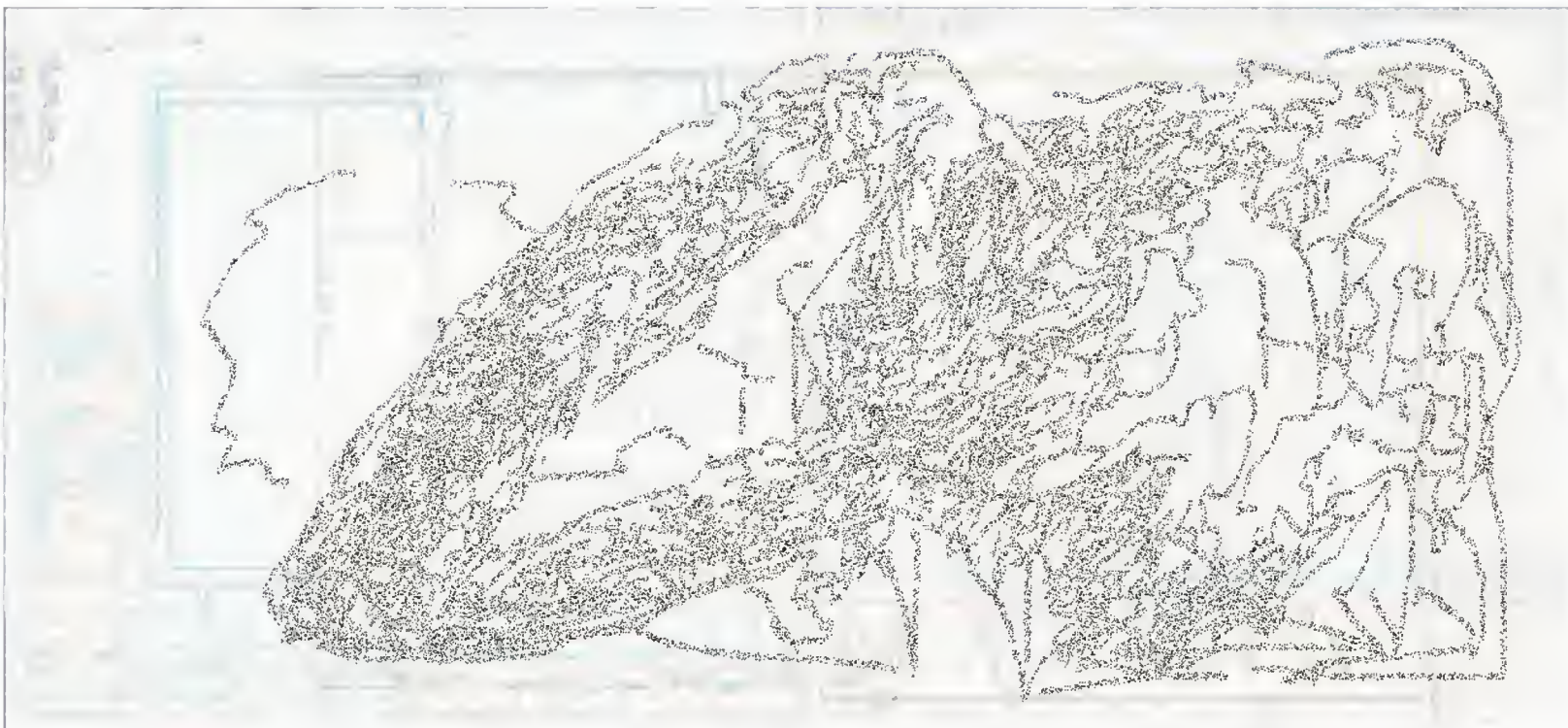




what you don't do is important as...
he died before I could ask...



Meanwhile: Back In Rome . . .







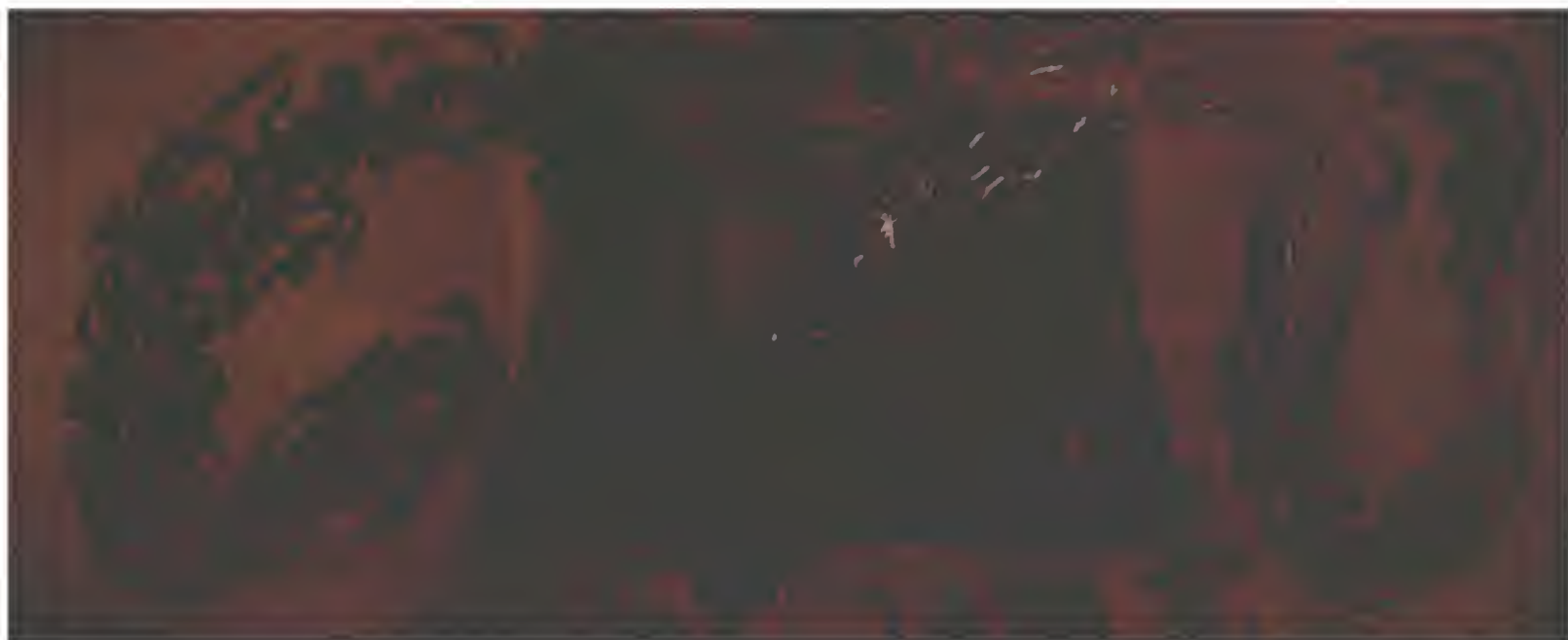






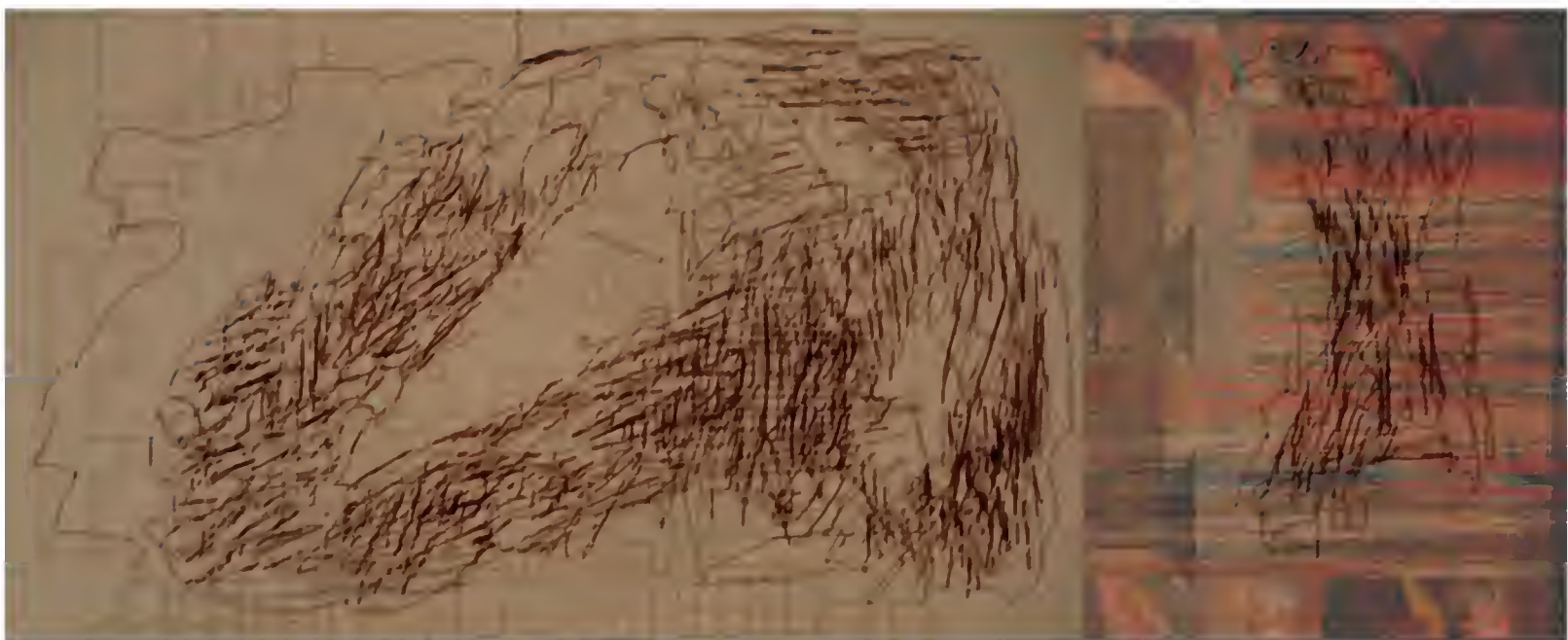






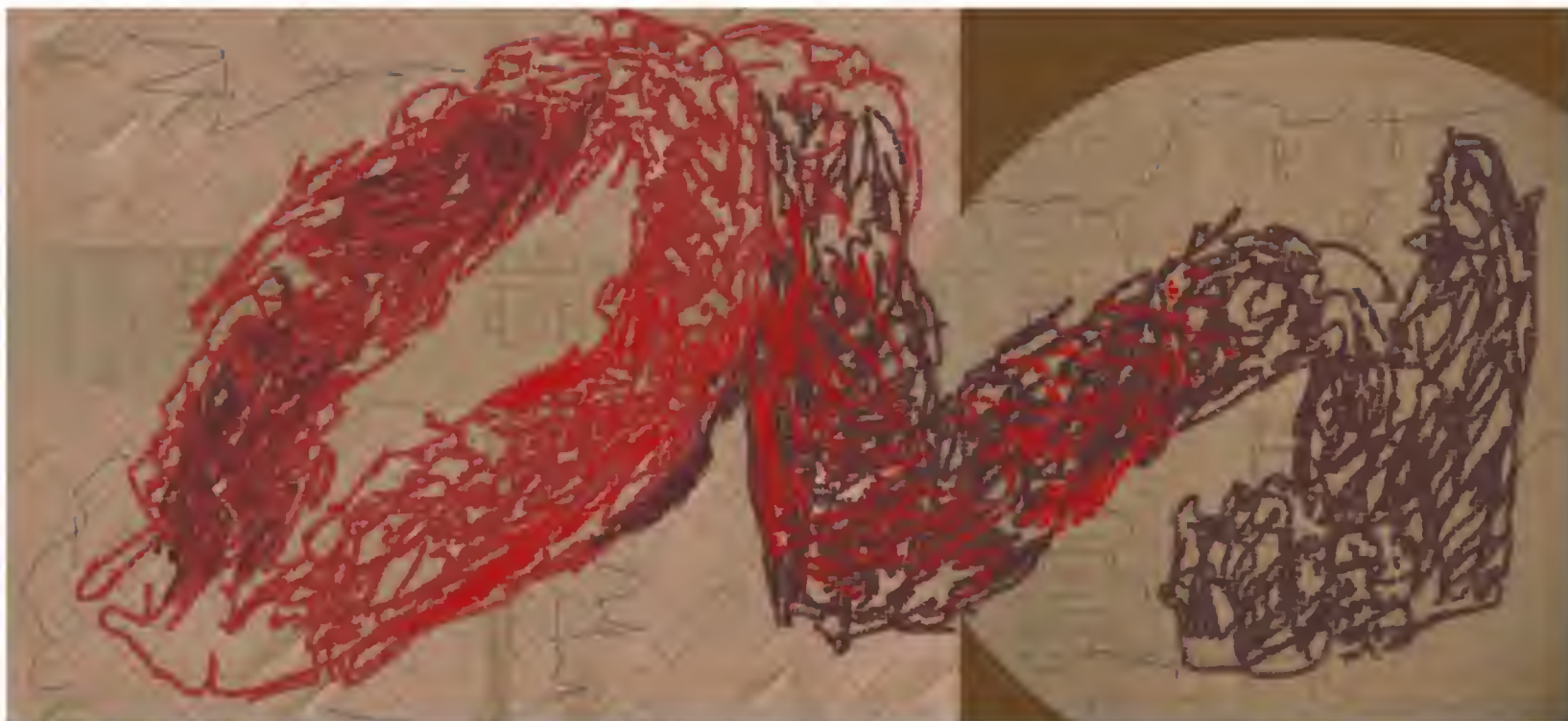


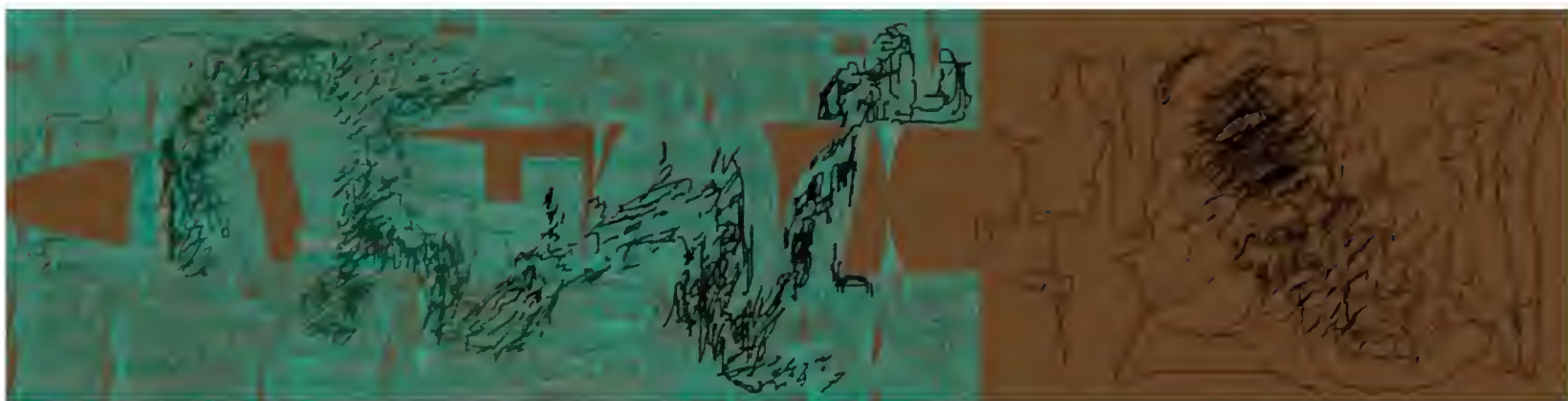






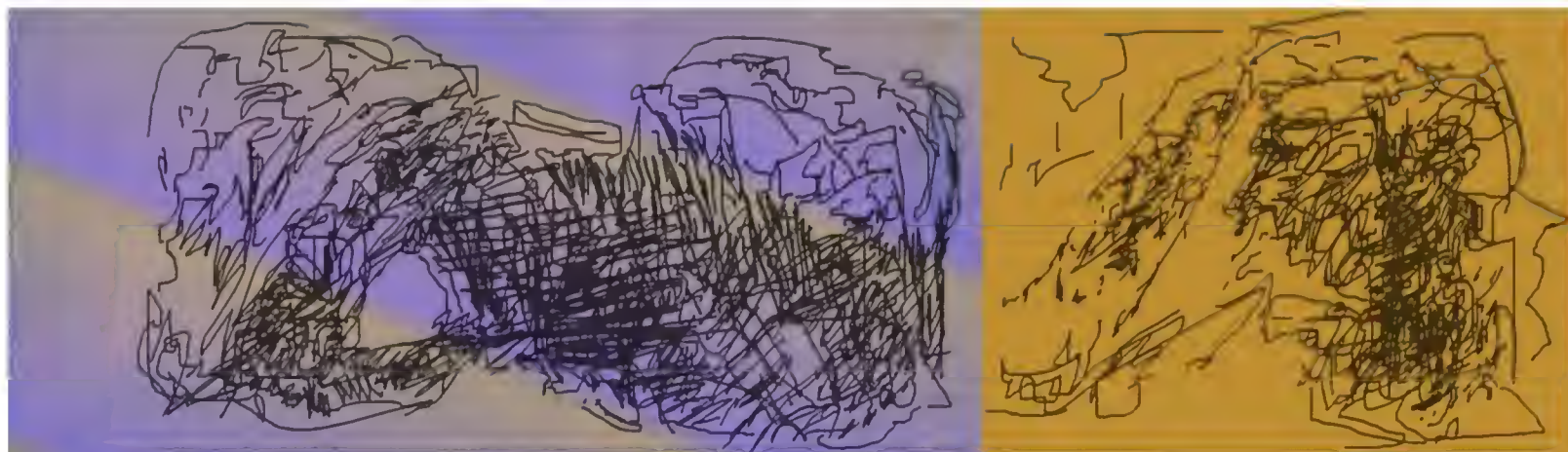


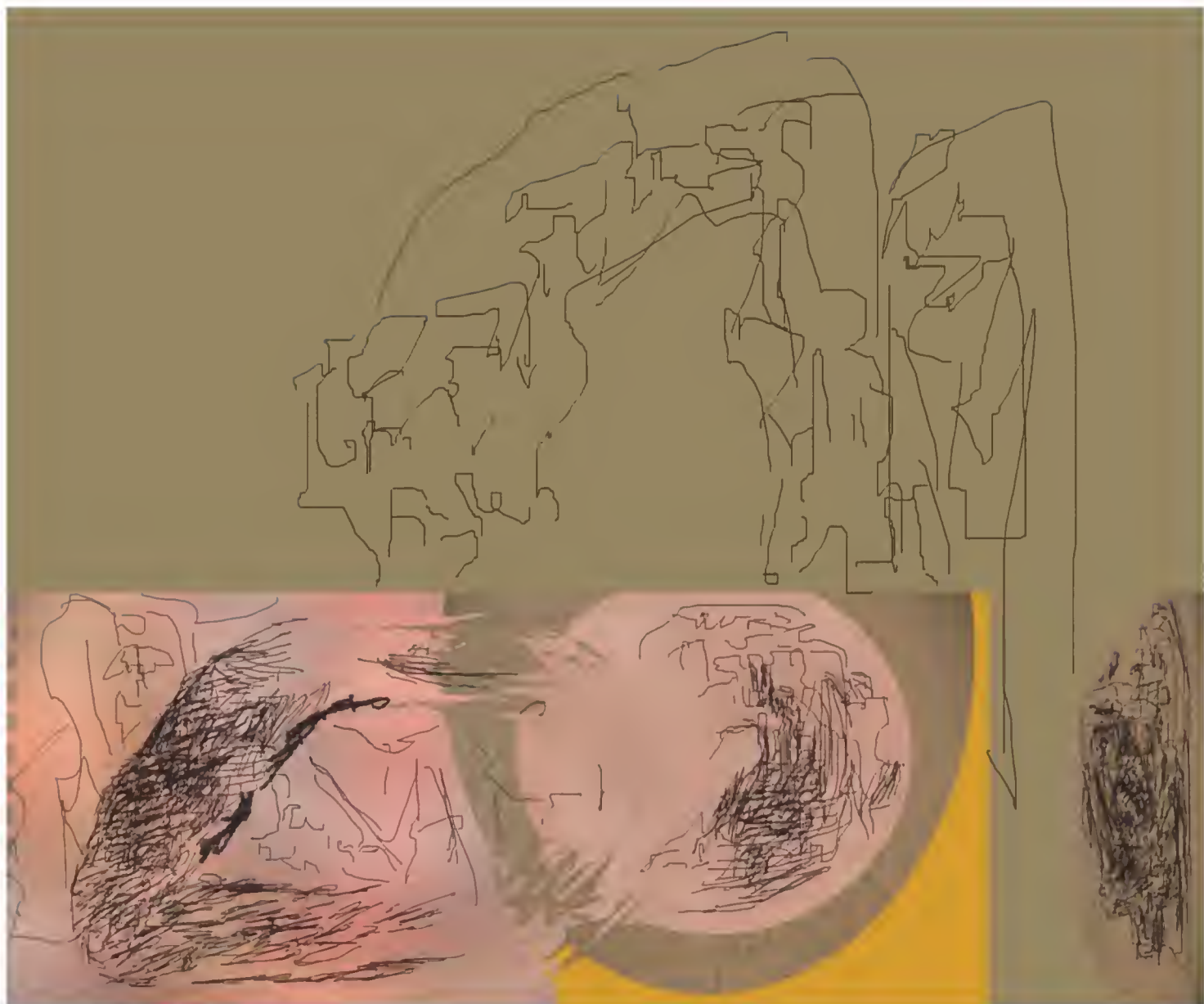


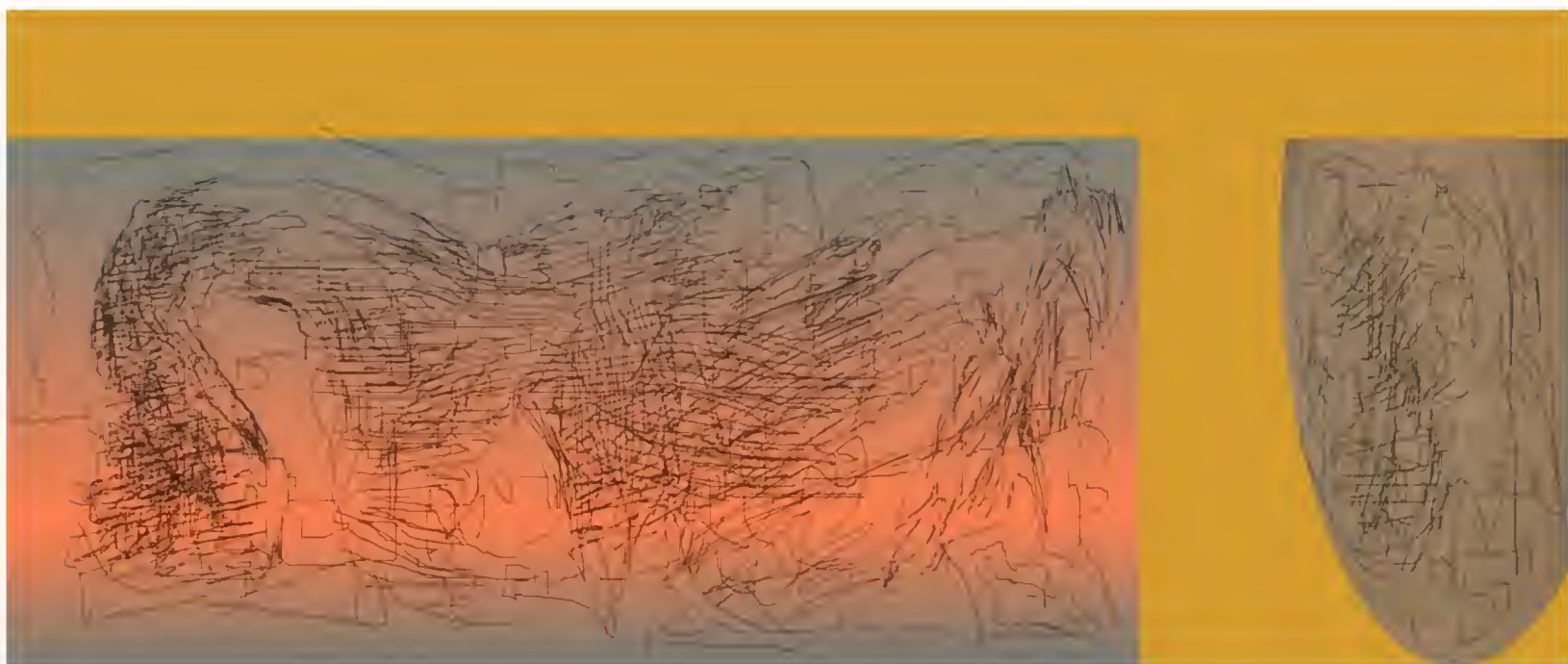


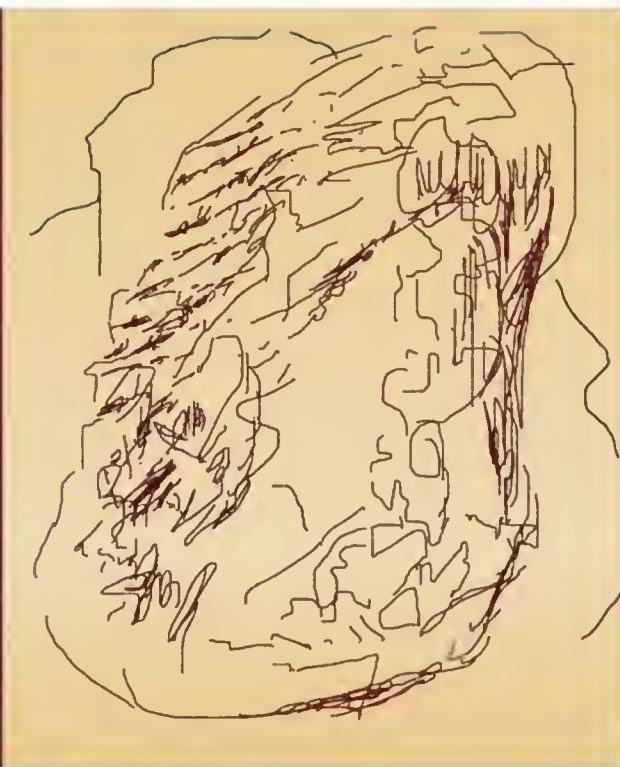




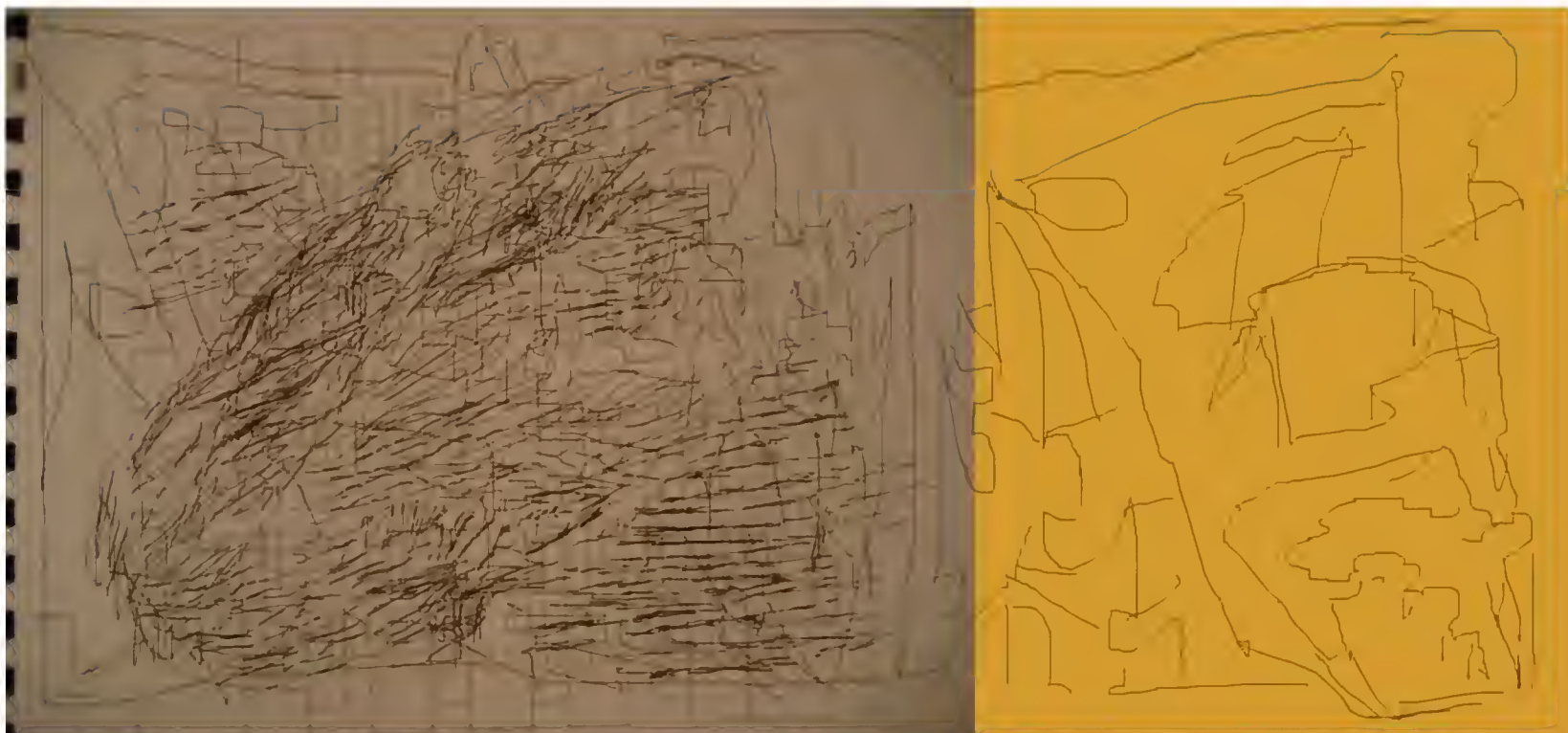




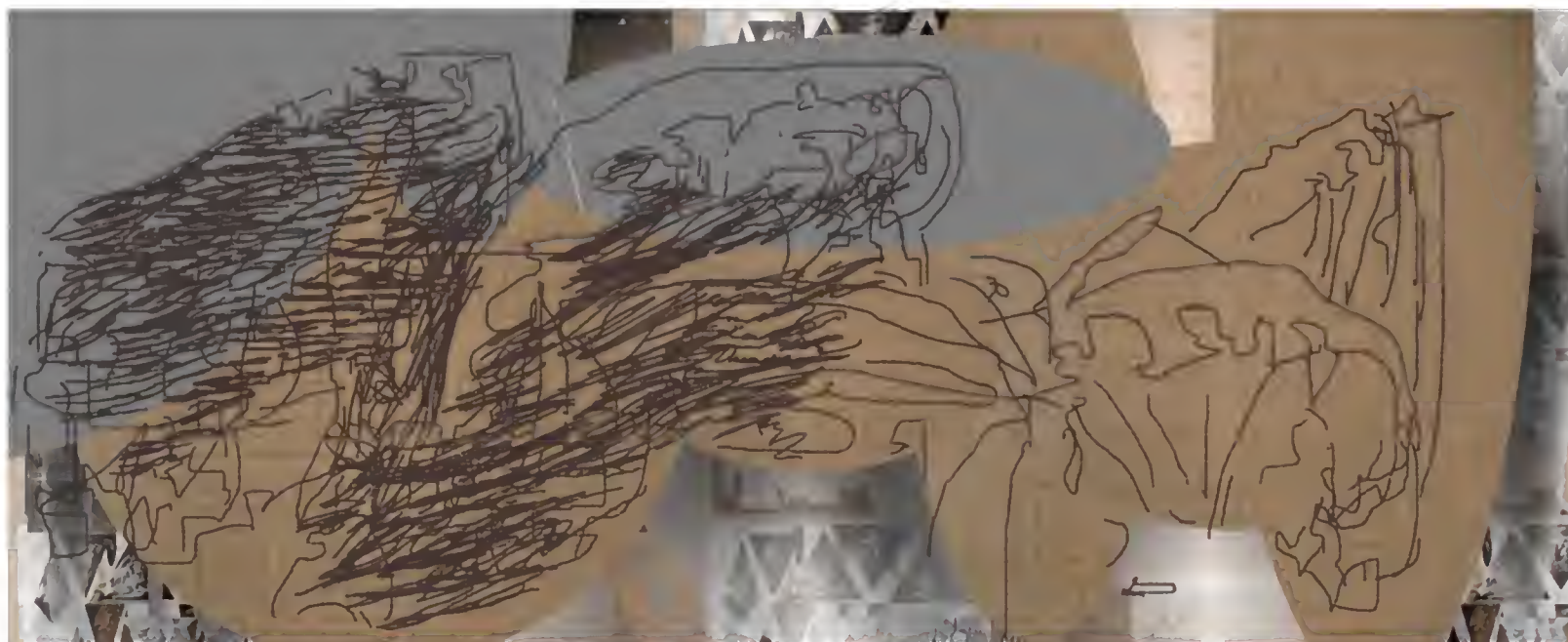


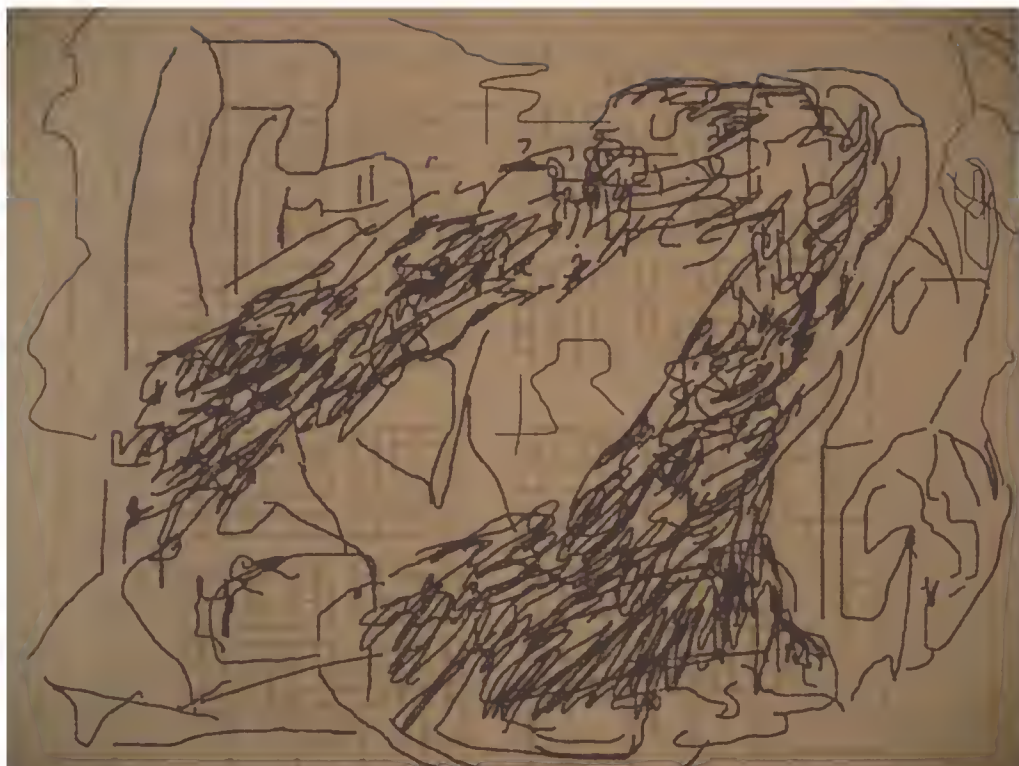


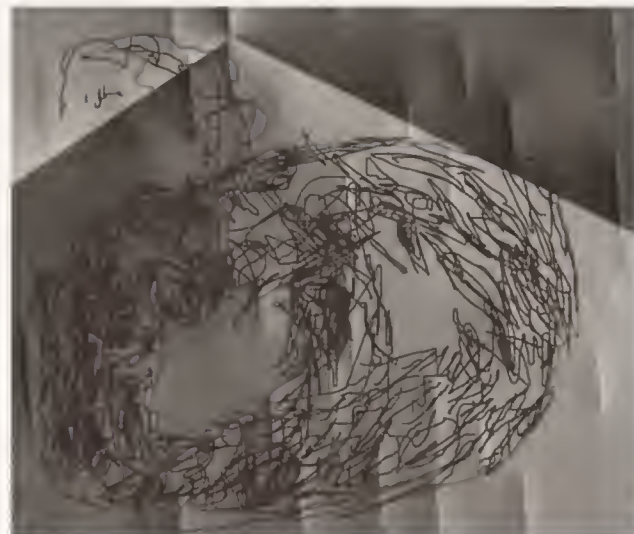


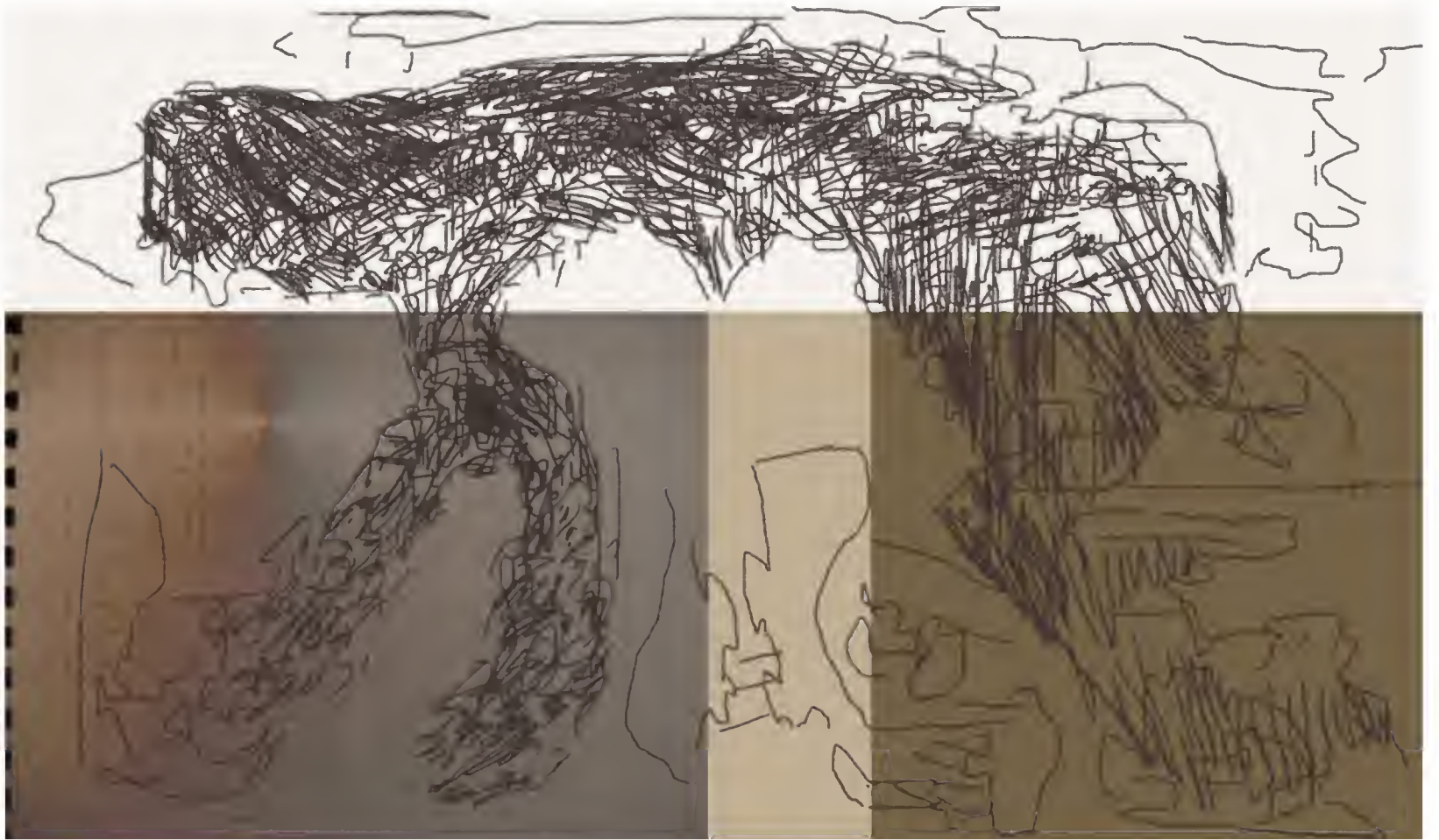




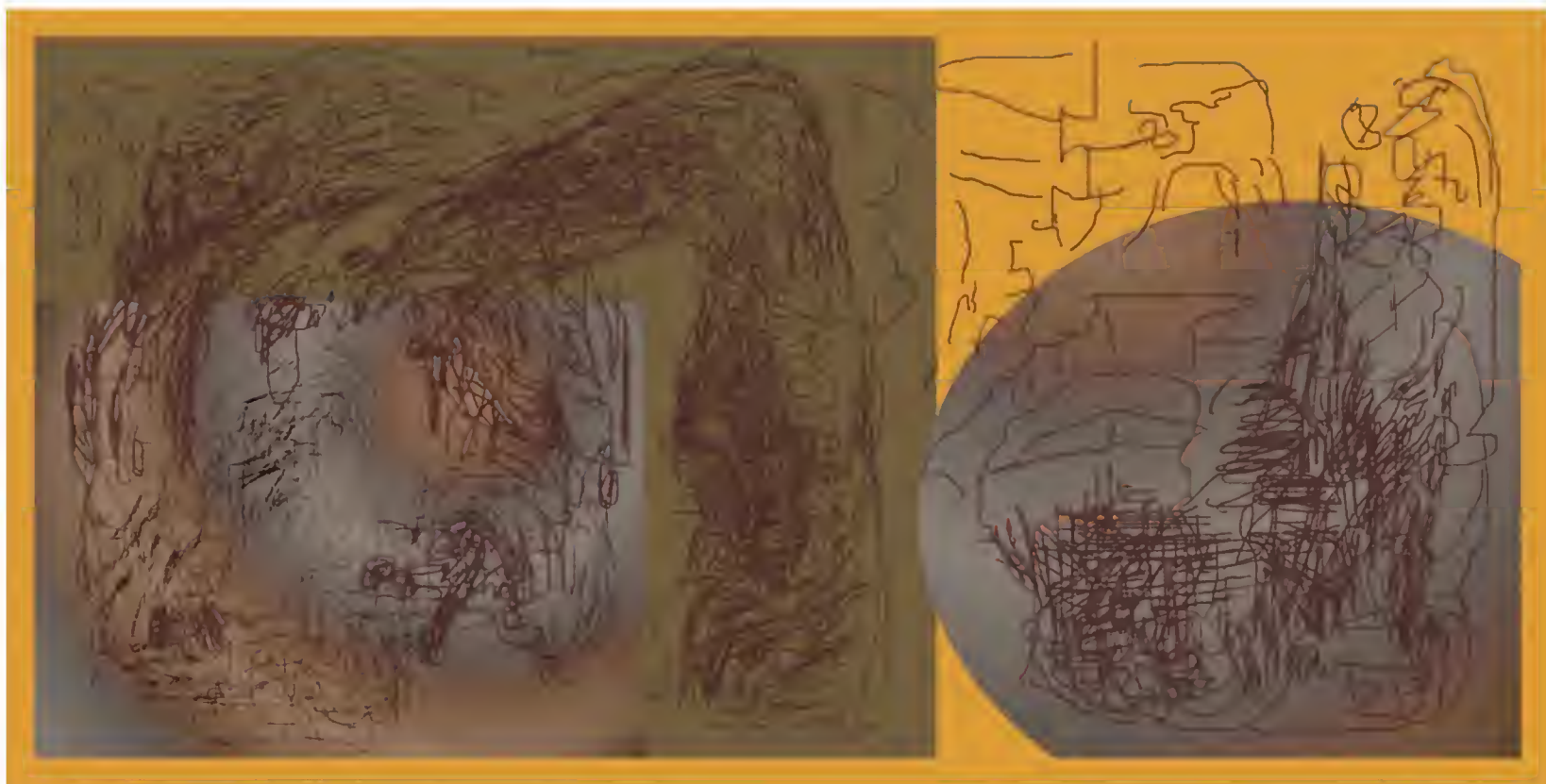


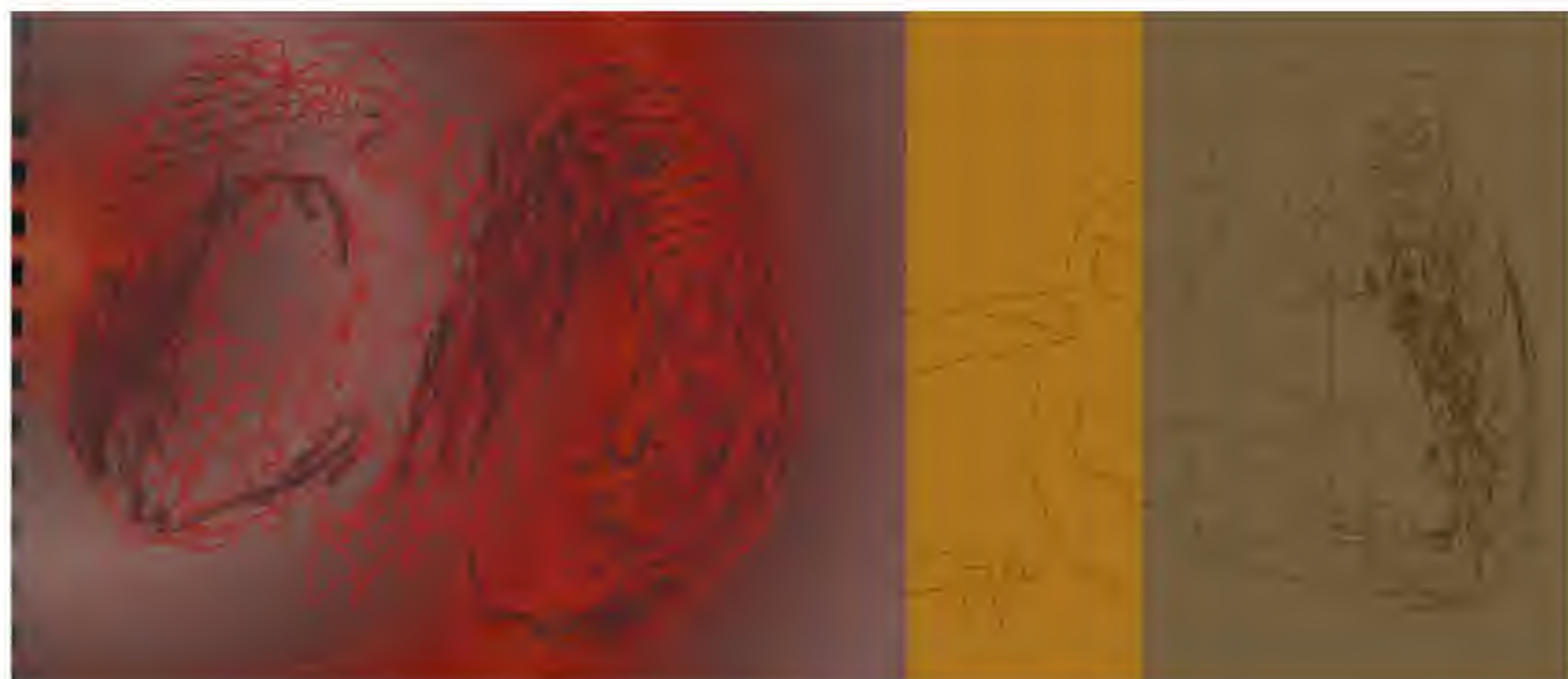




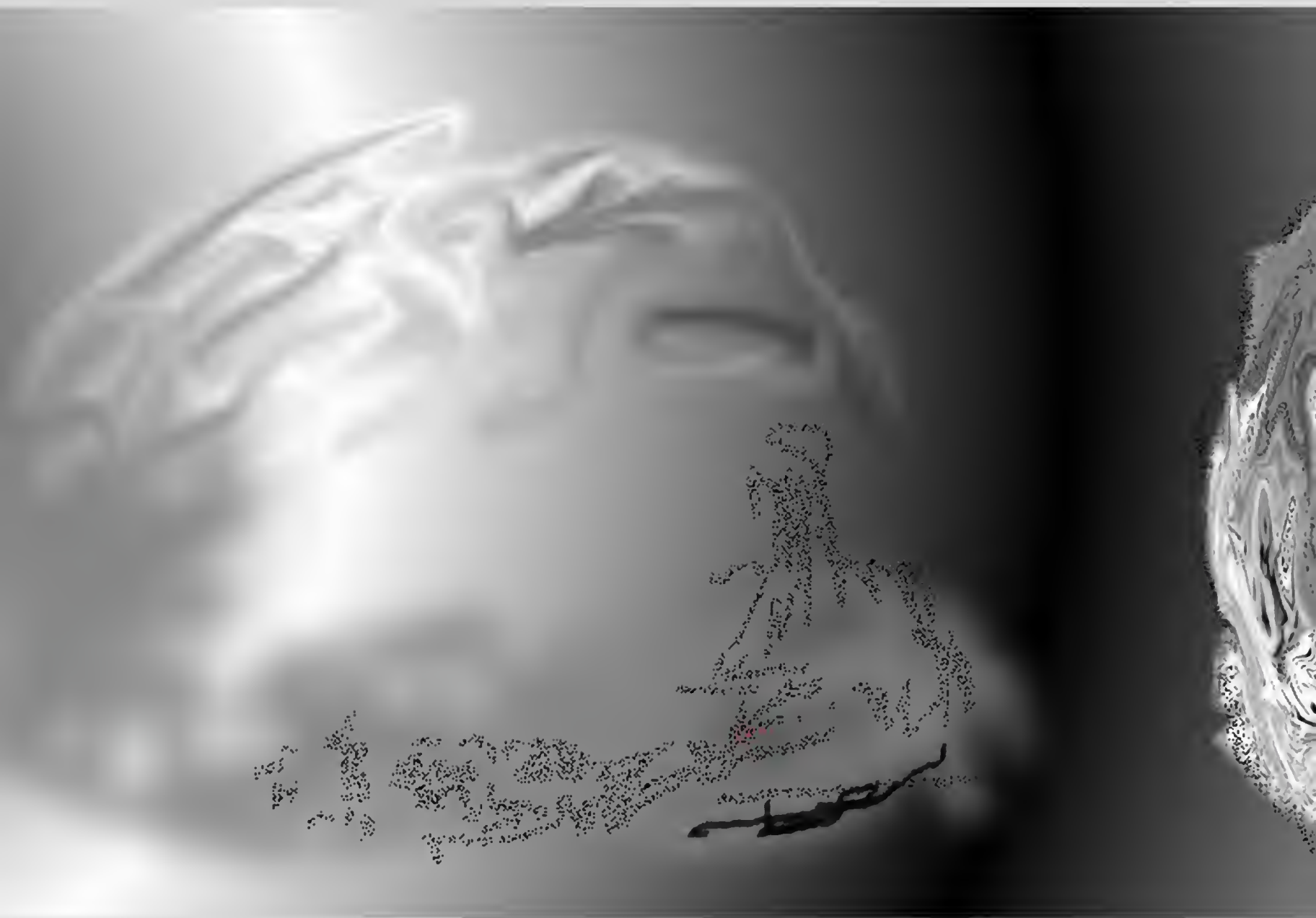


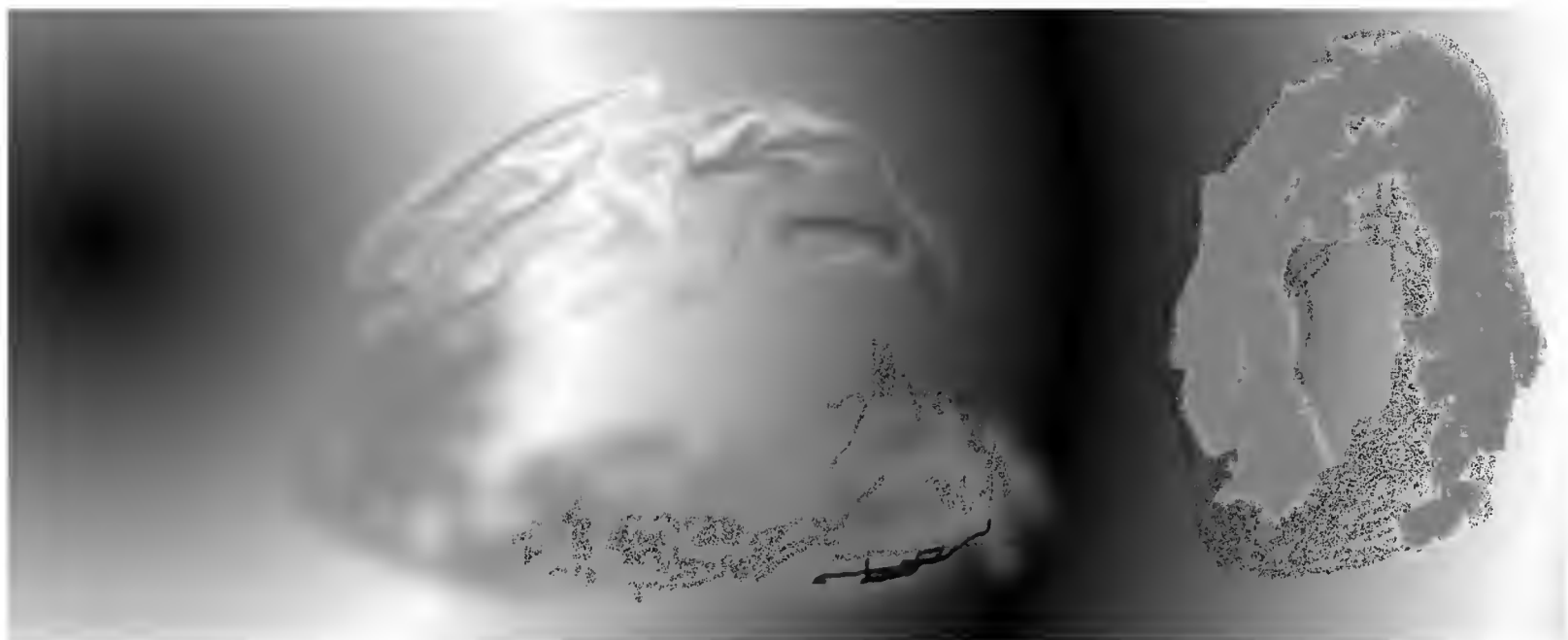






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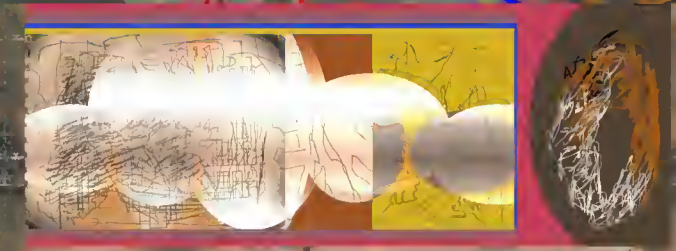
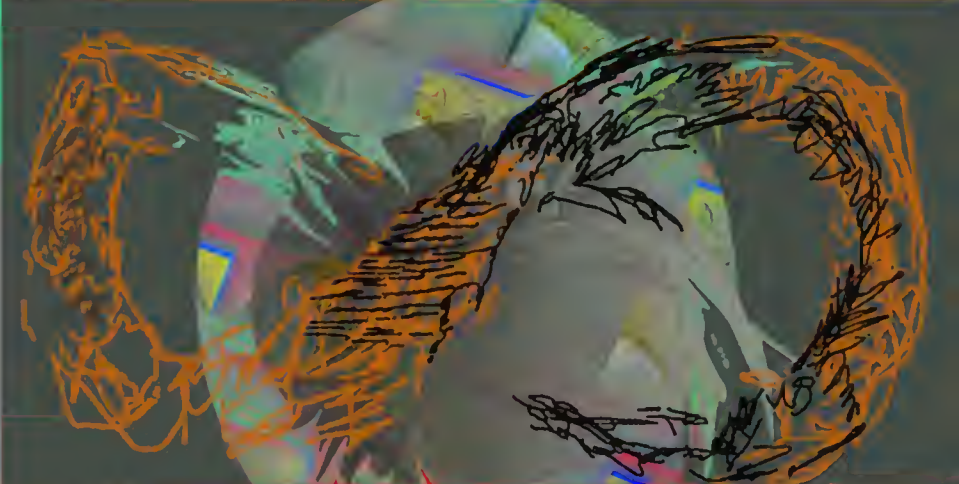








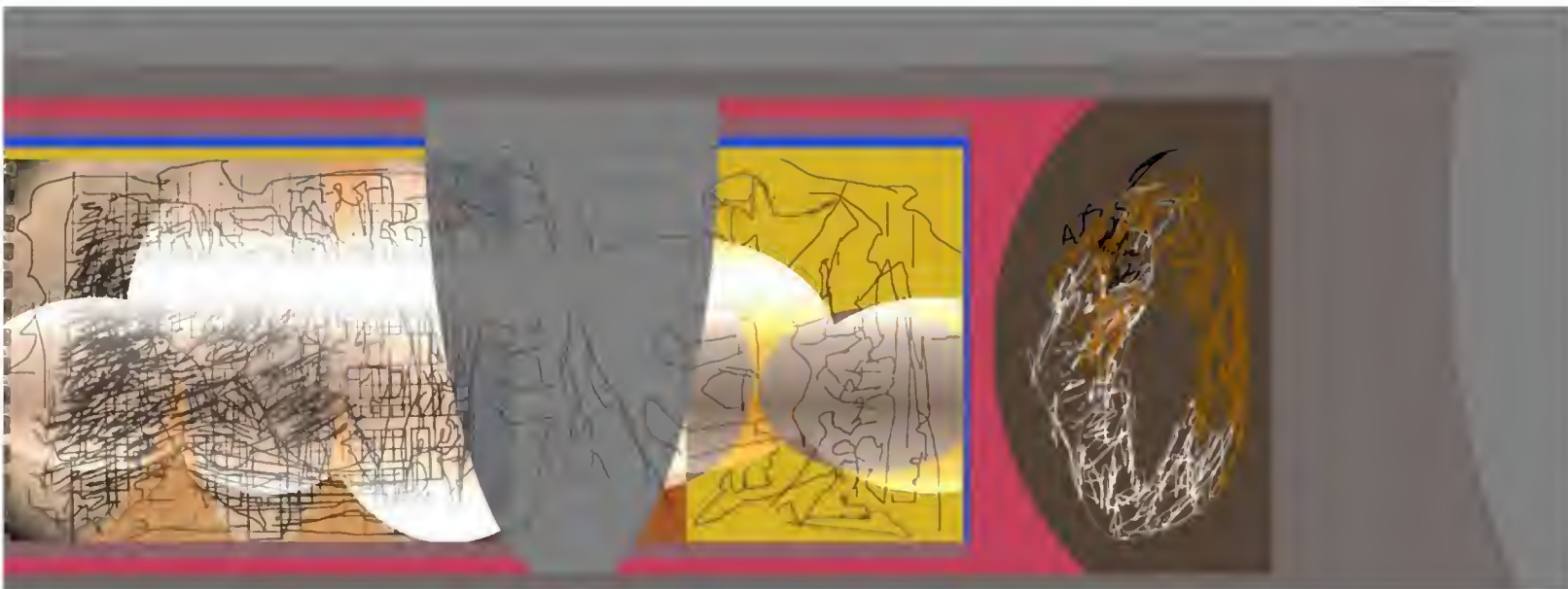
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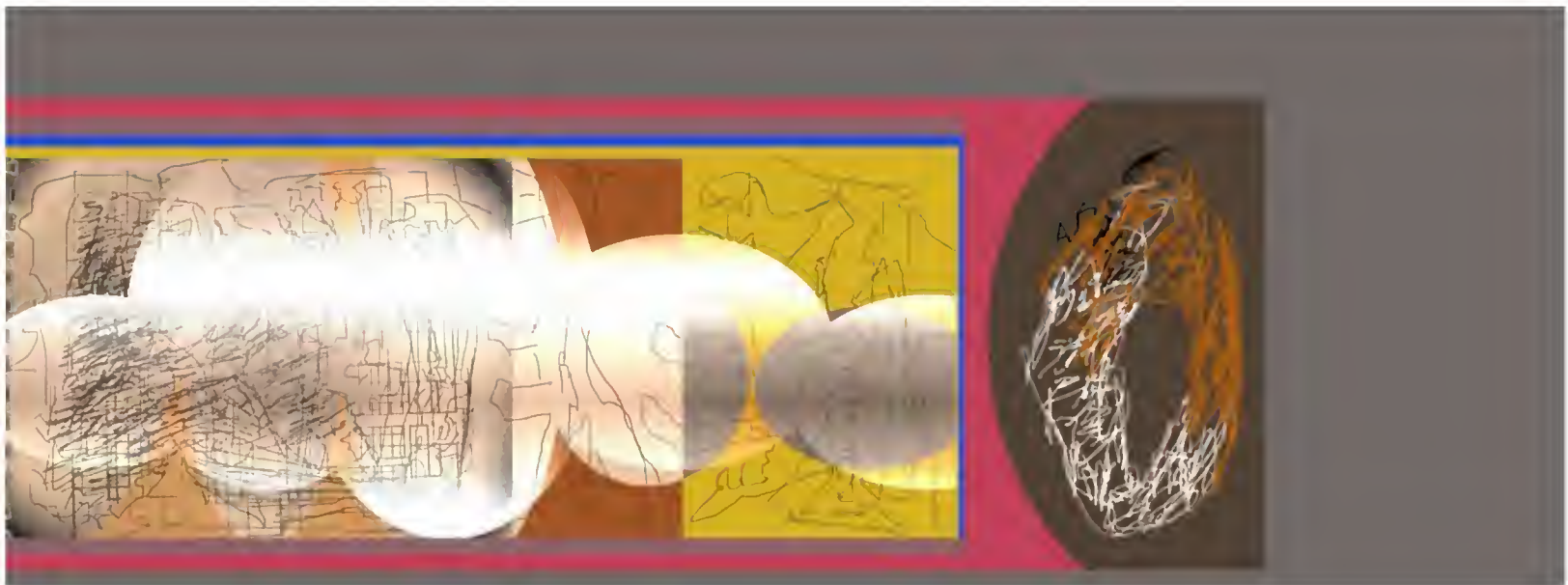




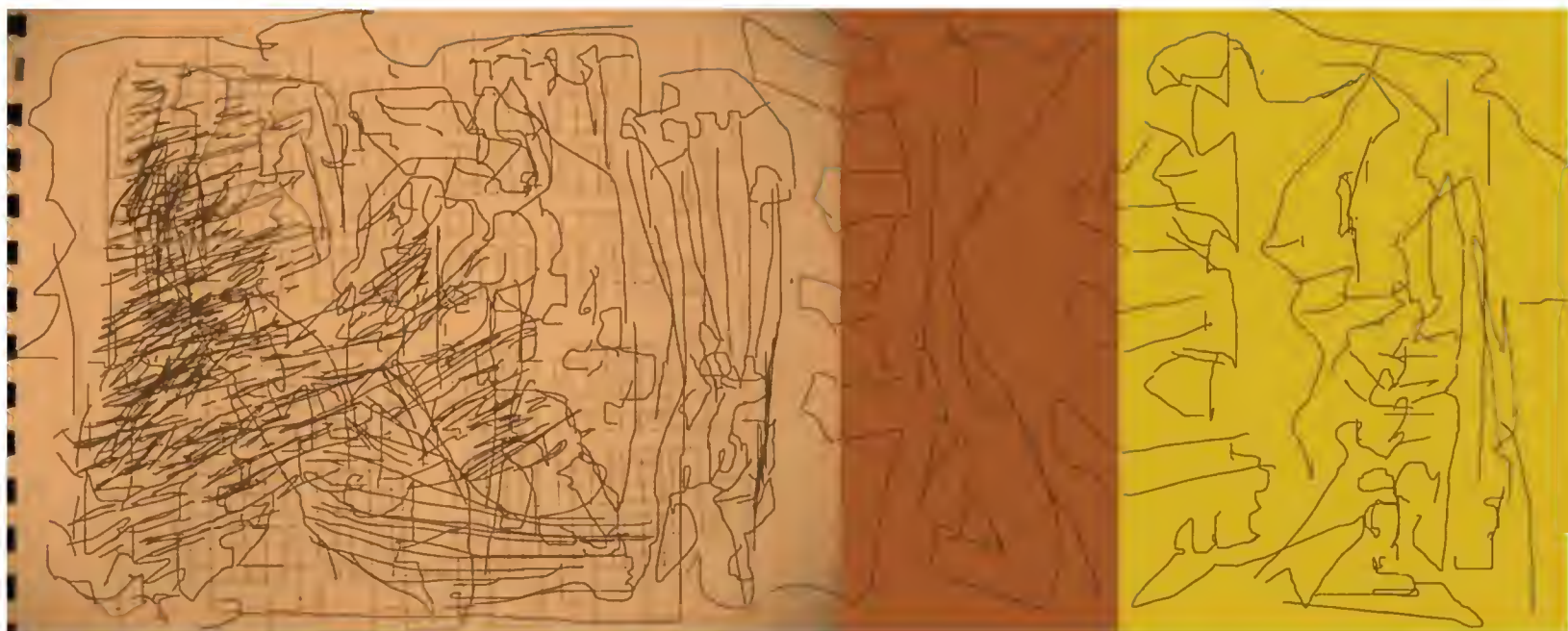






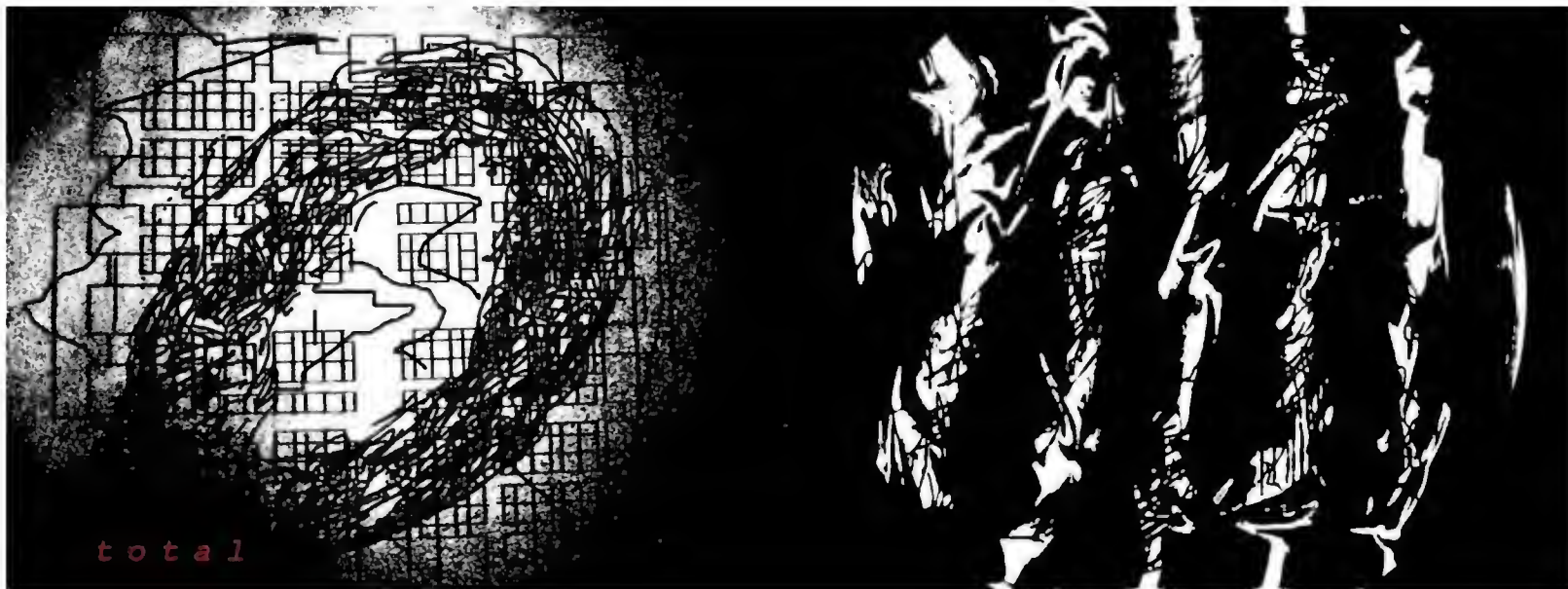








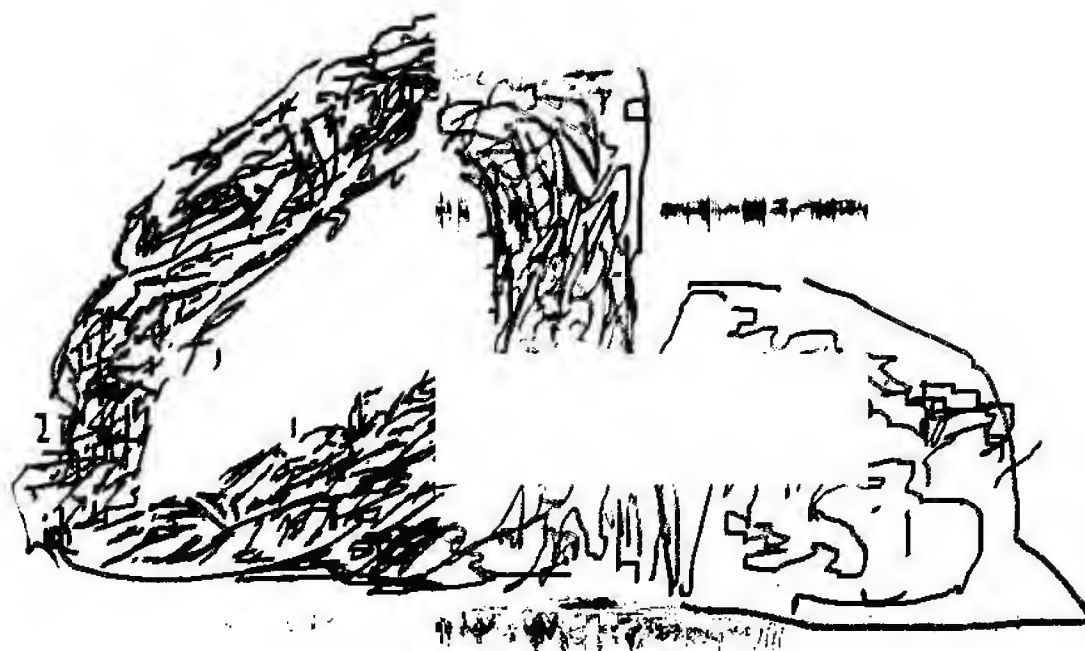


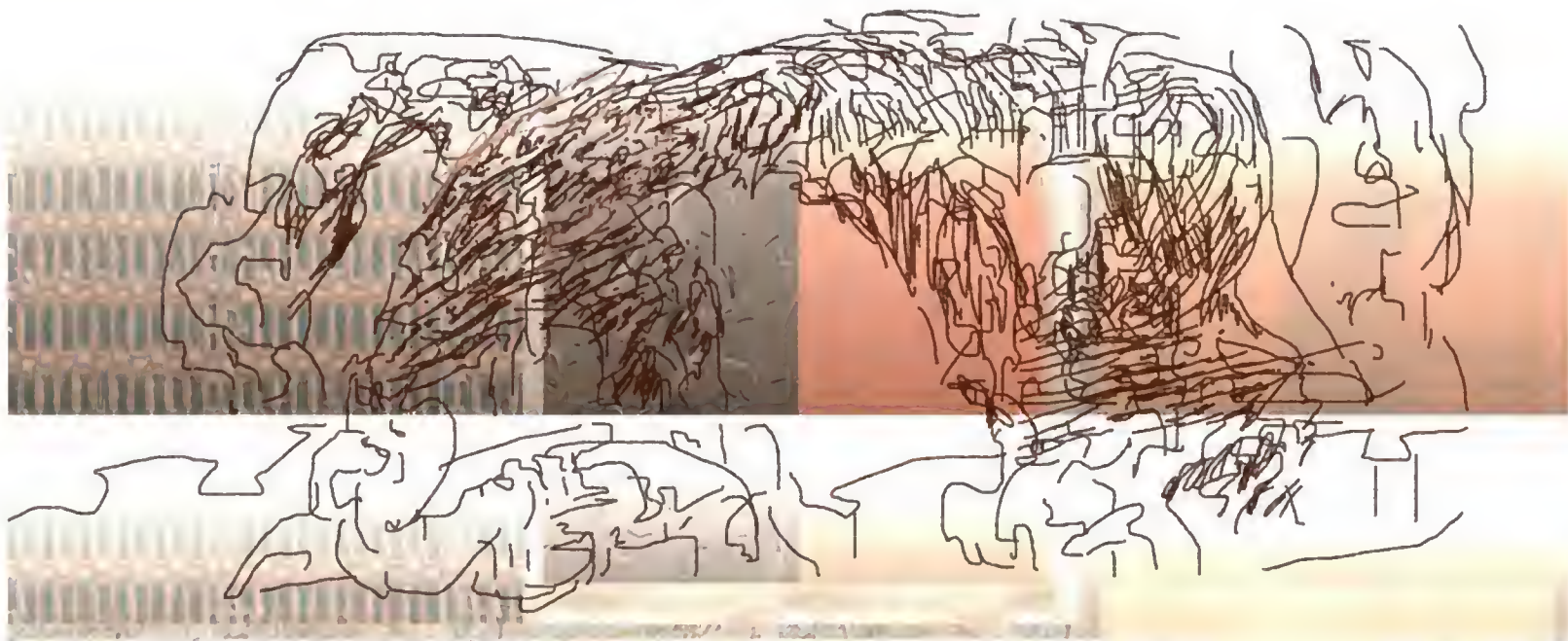


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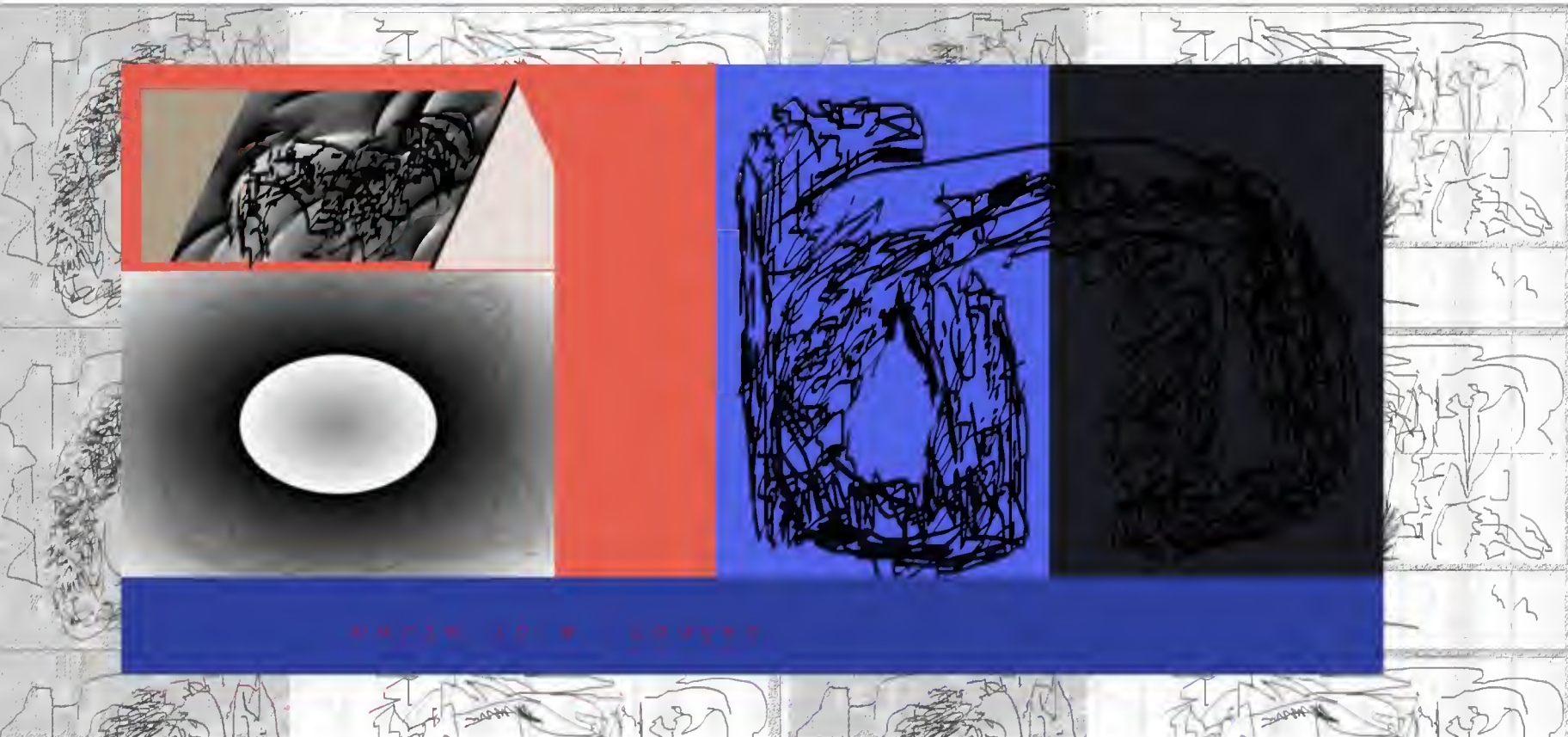






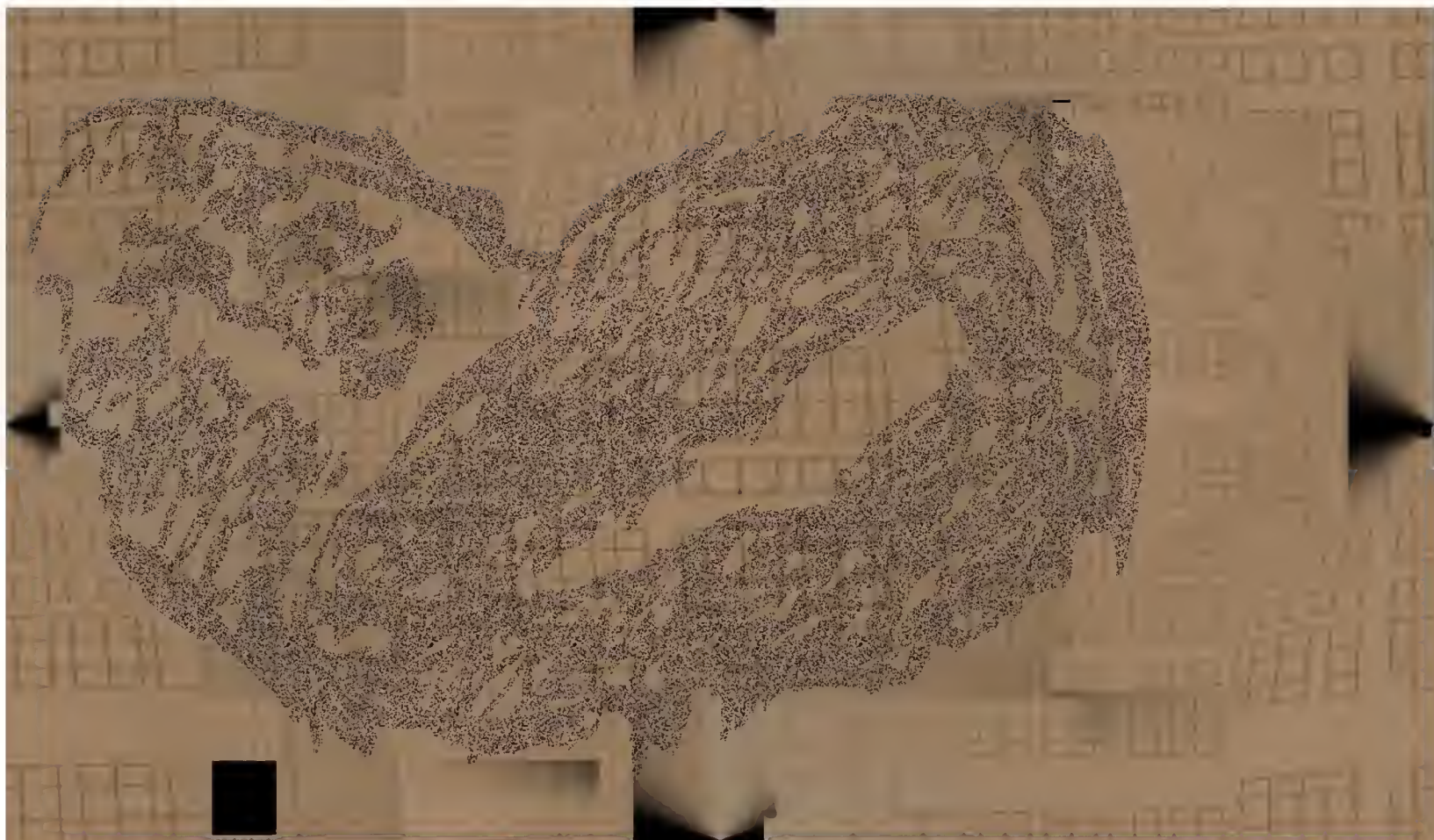






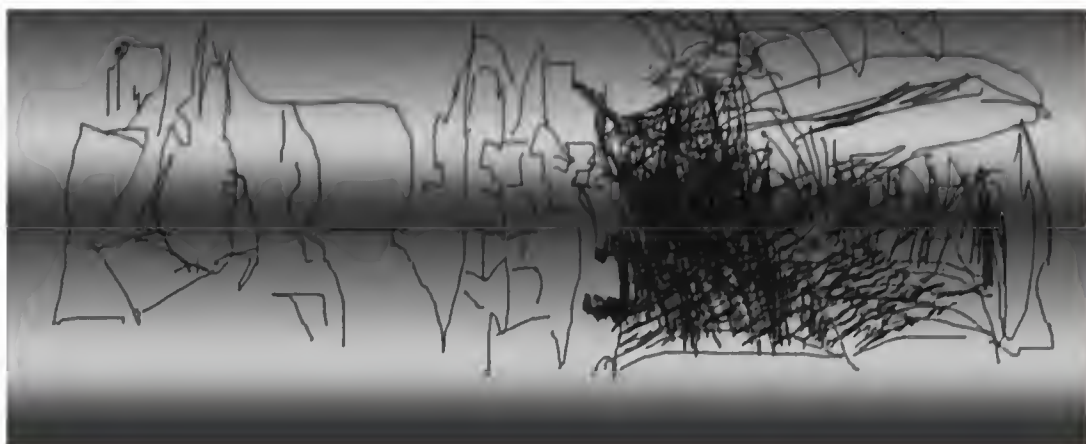




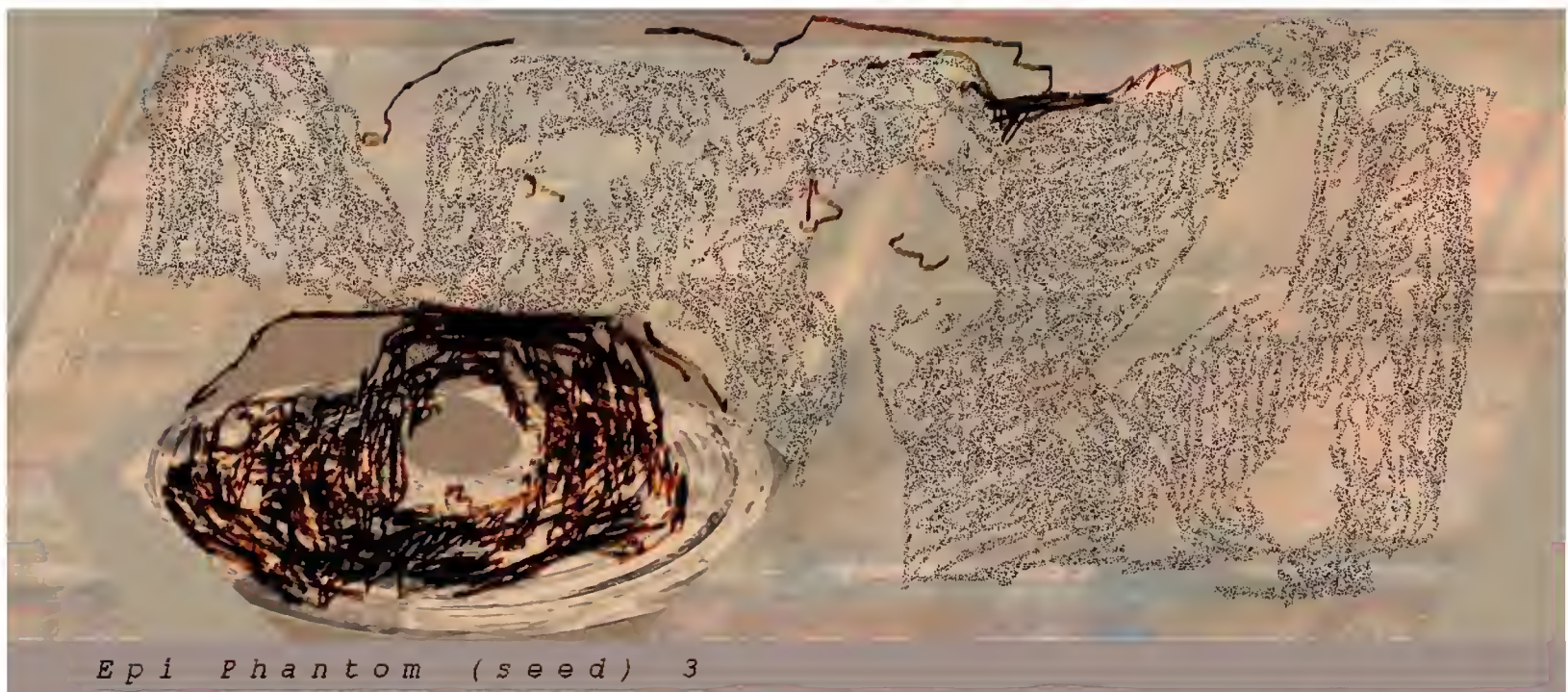












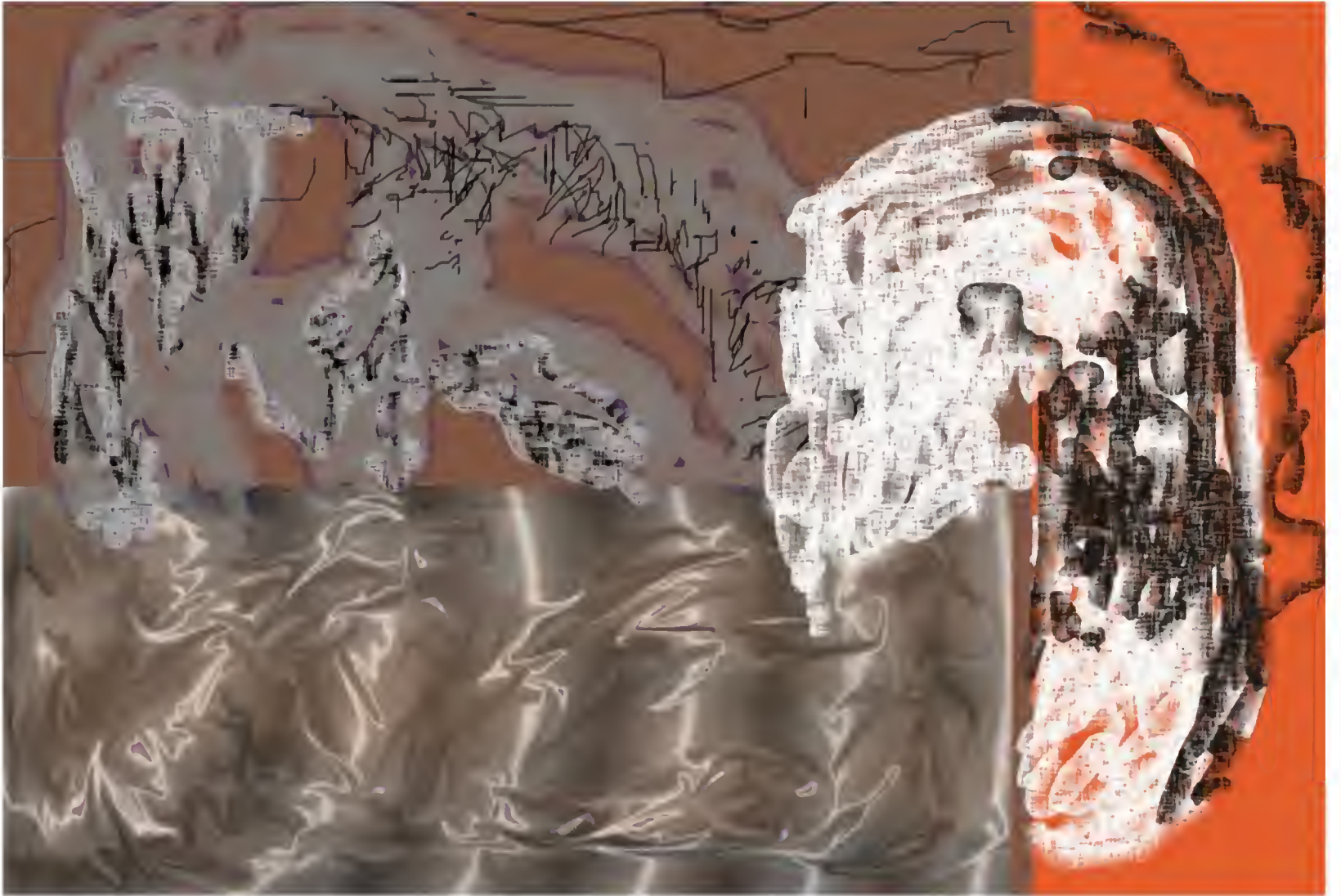
Epi Phantom (seed) 3









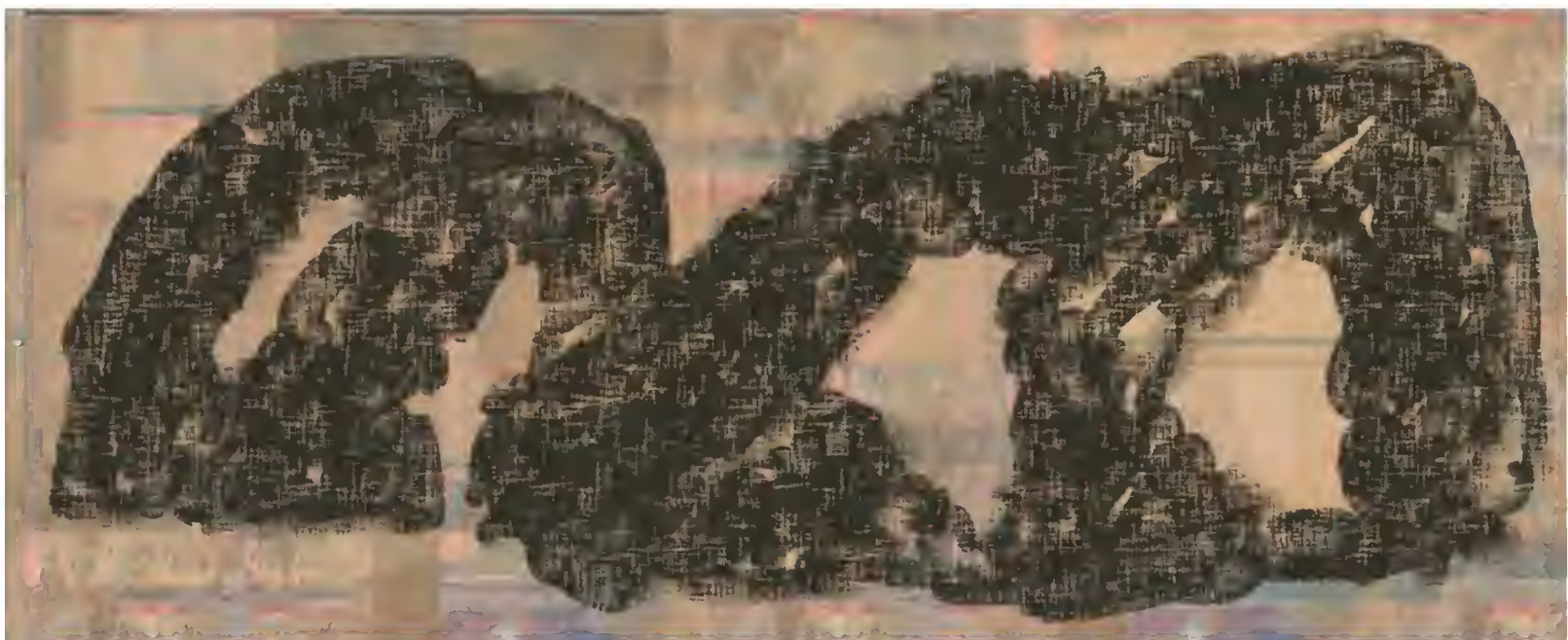












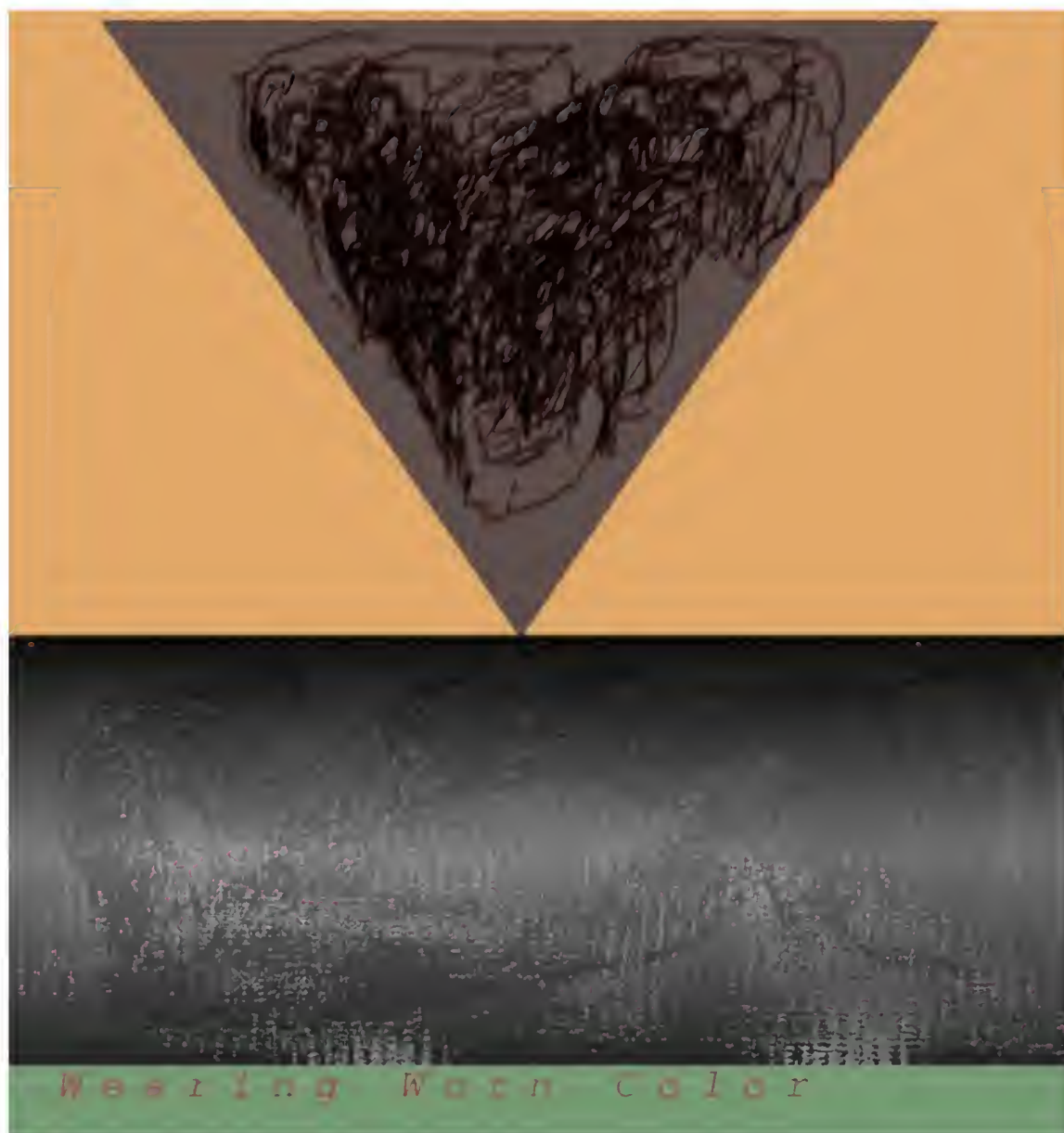


Wearing Worn Color:

The Tibetan prayer flags feature a cultural preference for “worn” color. For me This constitutes an interesting pun on wearing color in which the idea of abrasion can be traced as linked to the idea of “surface” and also- therefore the sense of “surfacing” by which associations find their level of thresholds of configuration within morphogenic metonymy. The seal print for example gives contact surface improvised to press and compresses the surface it meets: if the seal or its development as printing cylinder of etching or engraving press is halted the result is a gloss: the seismograph capitalizes on this to give its geological record. Such gloss become information architecture etchants or levels of association within the cyber version of thresholds, levels.

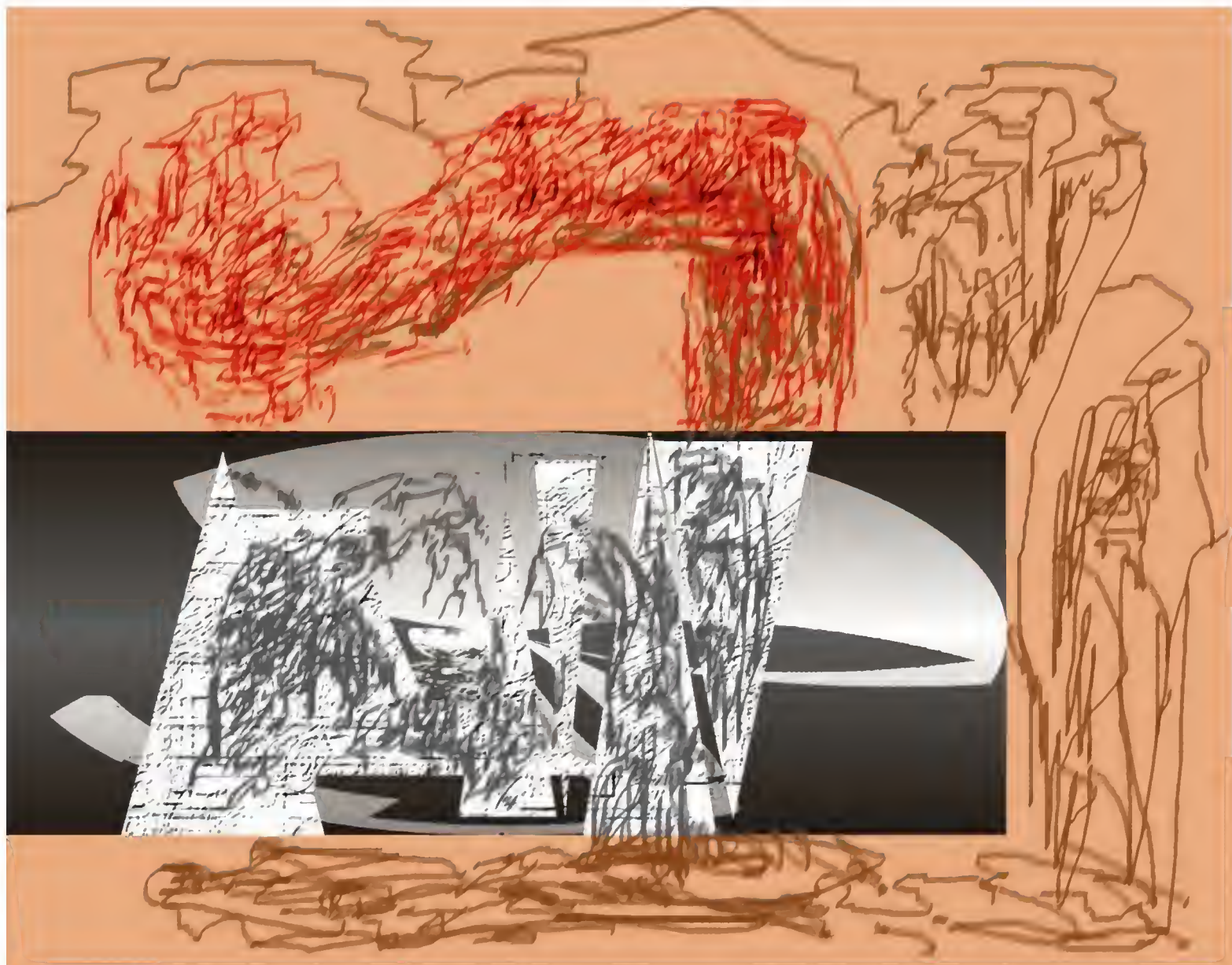
Fashion also is a word which as “to fashion” means to “form”. As a kind of “nonsense” parable I relate the Greek Psi, or Xi, a chiasmus form - a and sound of s as in psychology which with an altered emphasis as an f sound becomes the - sound value of physics, physics and psychology being modern rhetorics, that is to say an appreciation of levels of approach. I would combine the f sound with the Chinese Xin or heart, and combined

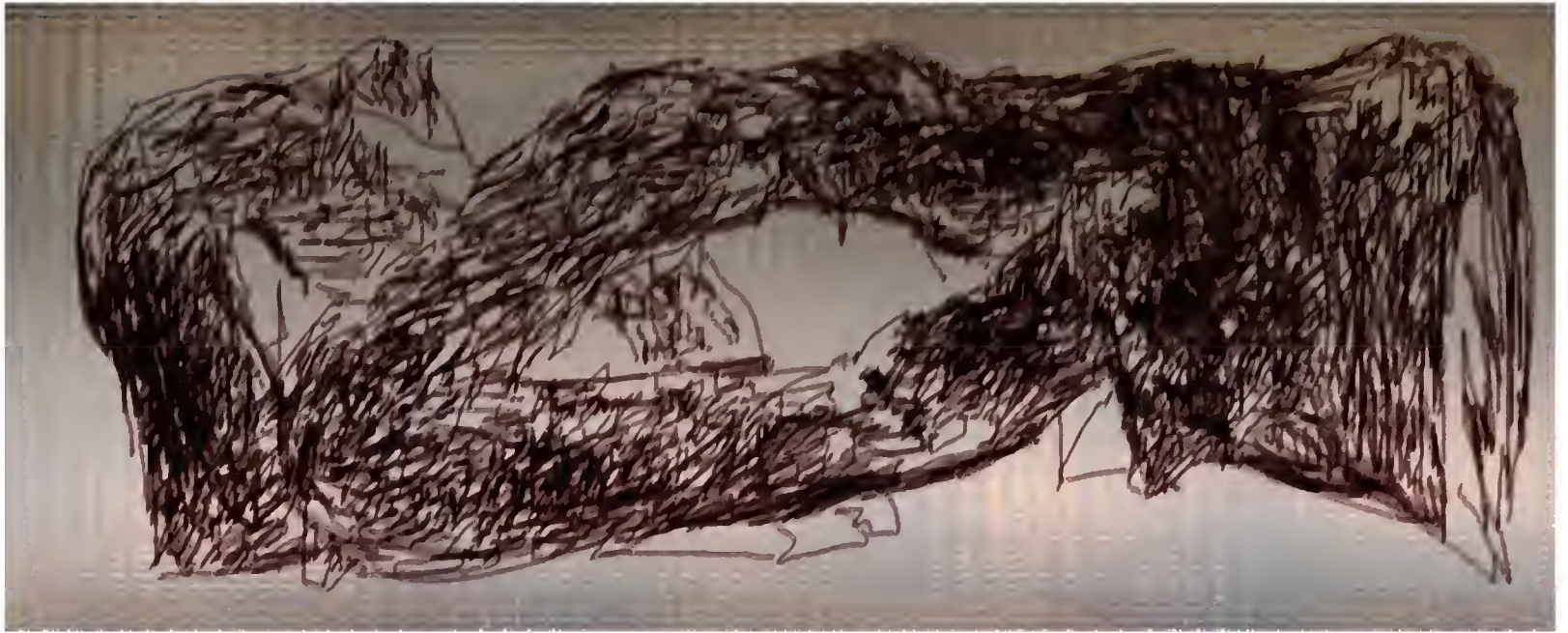
“fashion”... (there is a lot to be said for nonsense)...



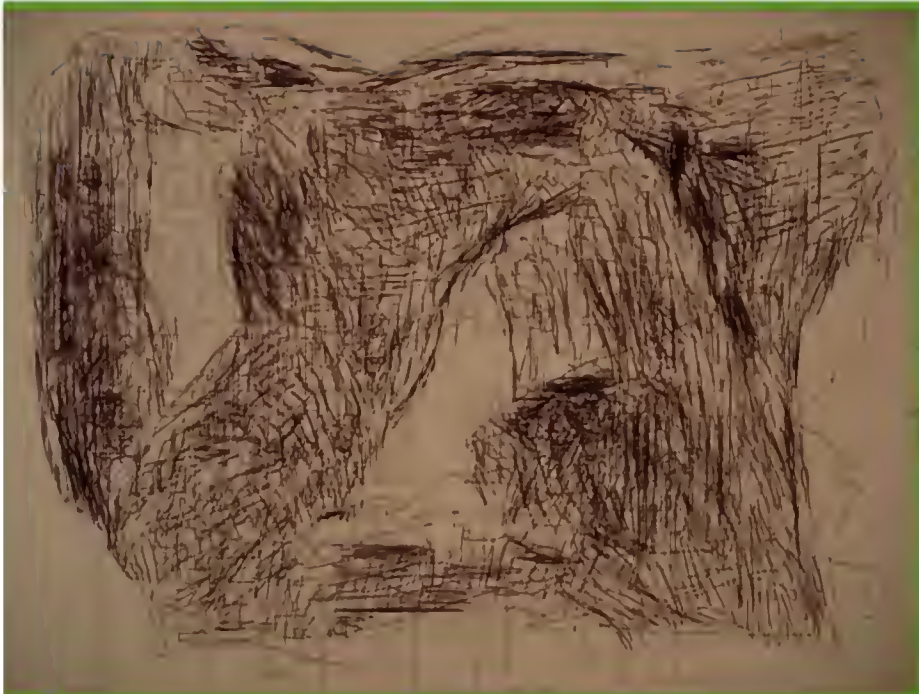
Weering Wack Color

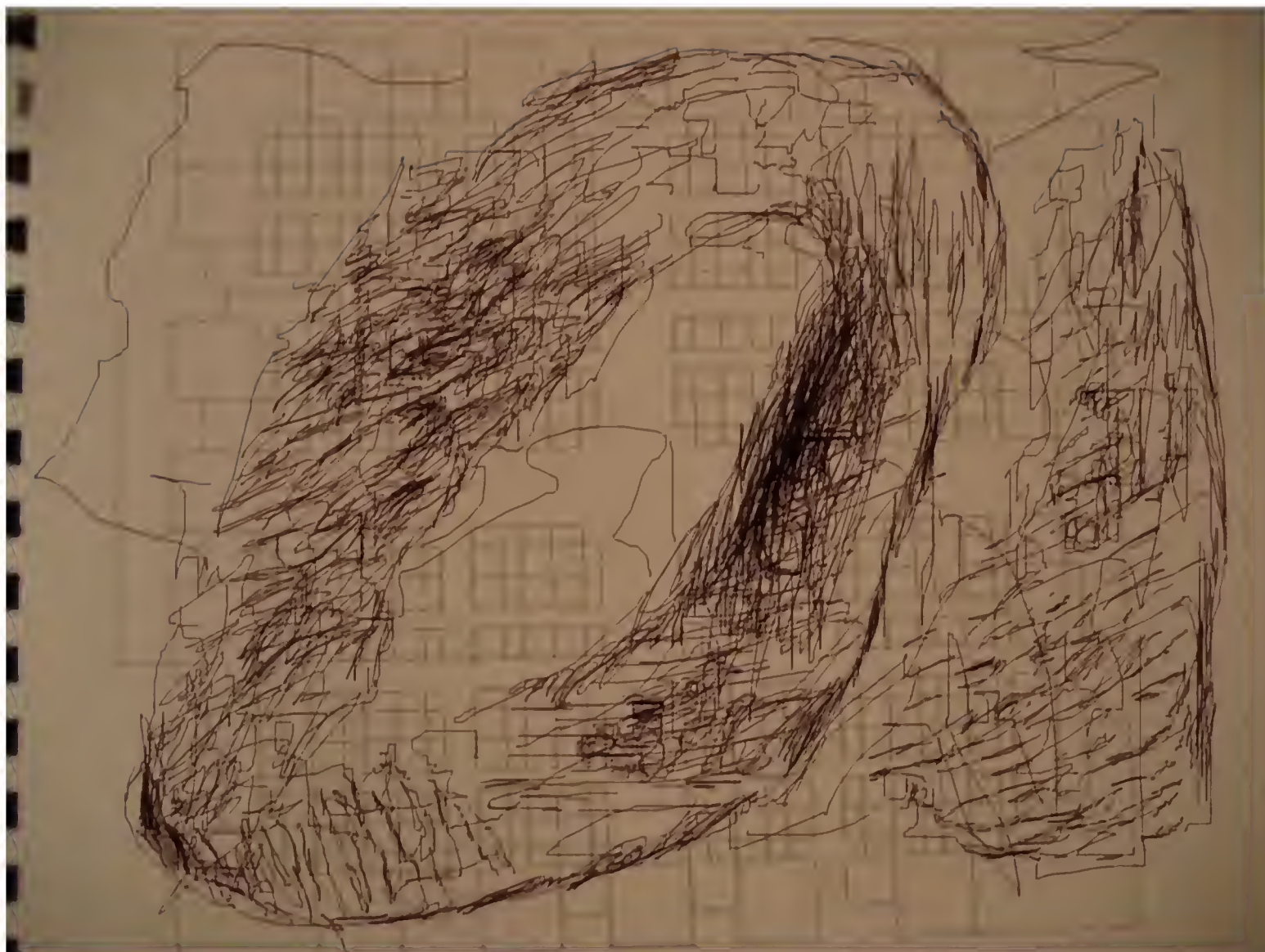










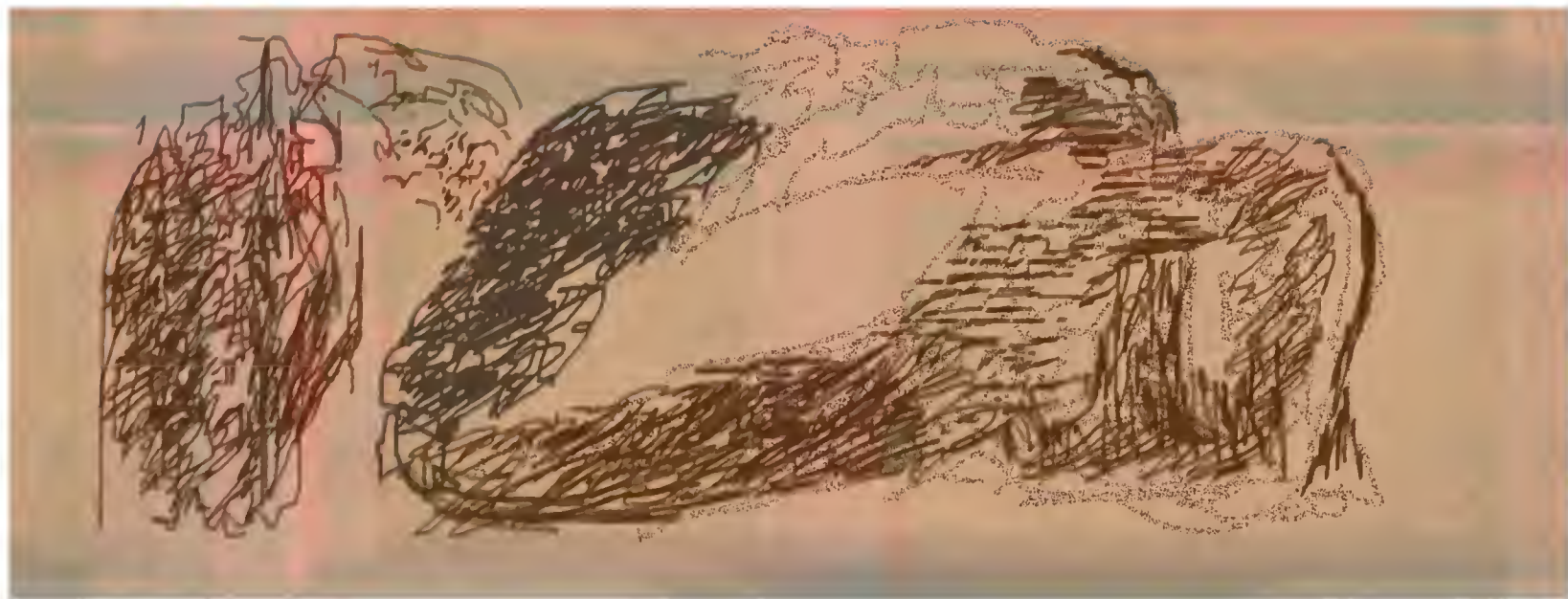


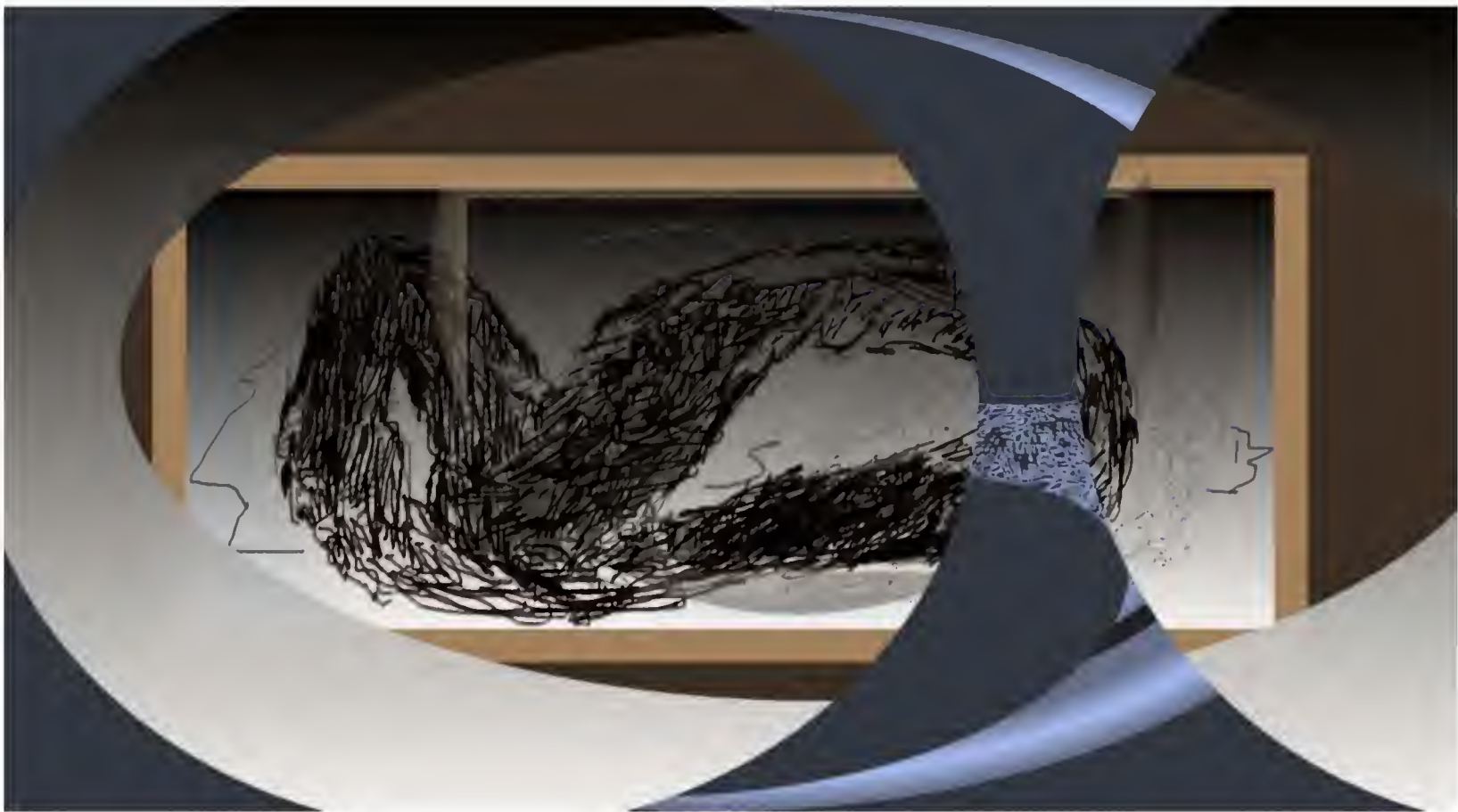


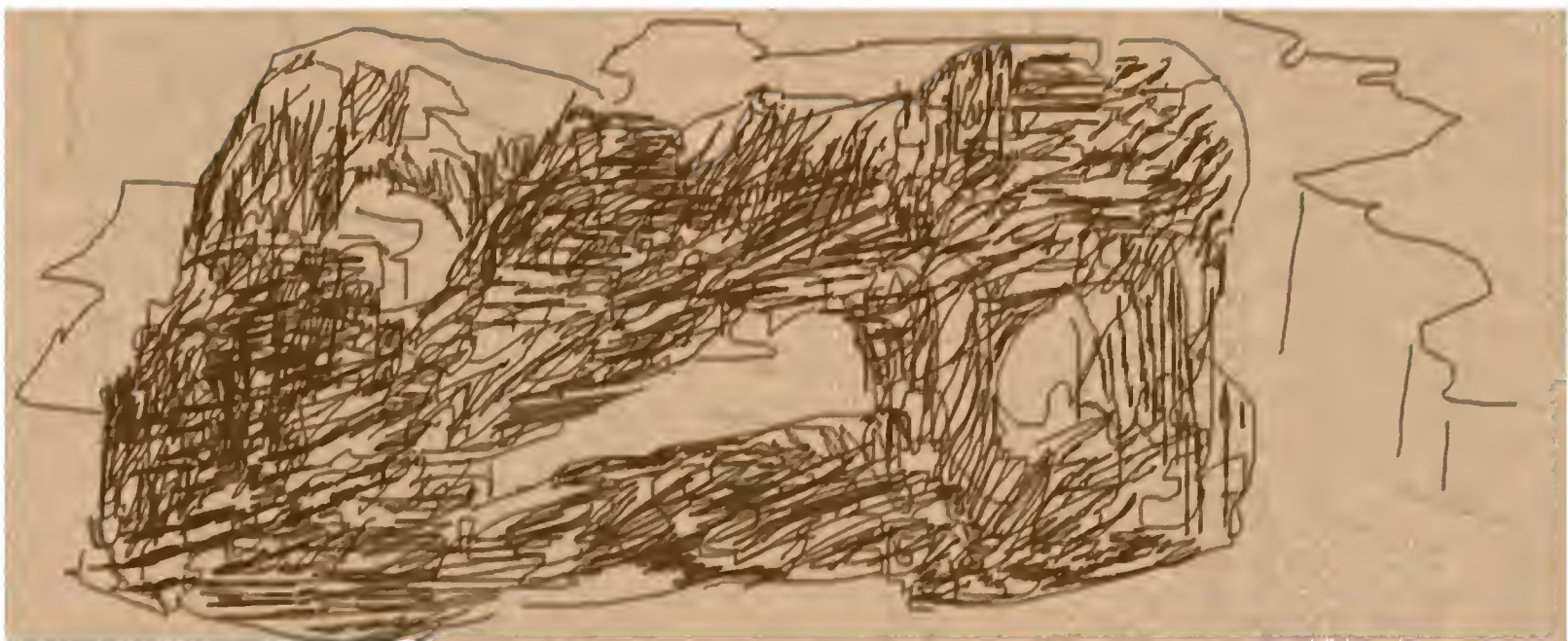




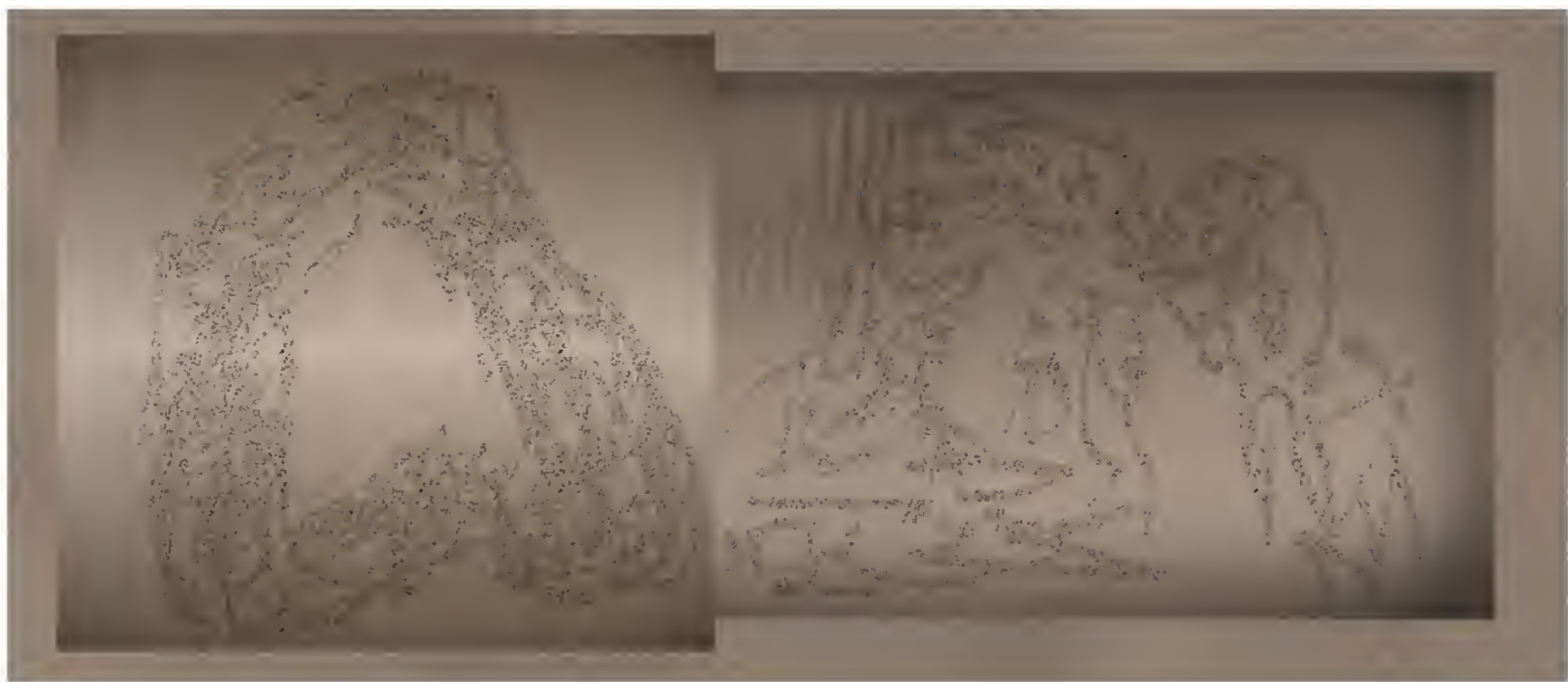


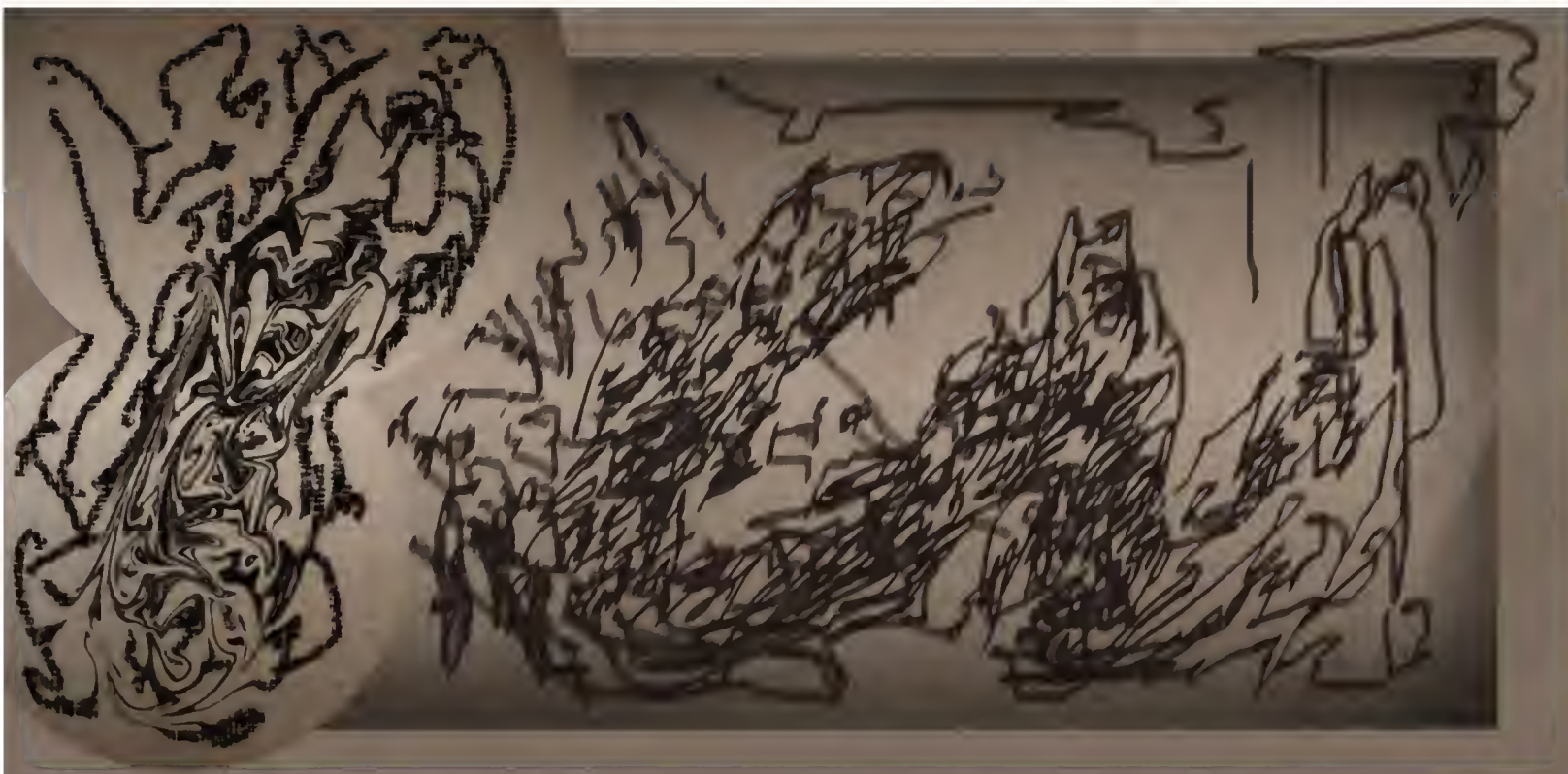






The entry into a picture and the video alteration into manifold have perhaps origins in the engravers wheel of rotating plate, later Rodin's rotating platforms: with the Renaissance came reactions within Mannerism: Philipo Philipini relating the gravure of metal point quality in resist to the engraving form, others like Raphael integrating towards it, with Watteau and to a degree Michelangelo the chalk presented crumbling walls towards the engraving surface idea, yet within print making the drypoint and burr offered same meta levels... the movie Inception raised the ante to “weightlessness” related to psyche and its compressions of strata... what is thinking but drawing on many resources and so within these strata exist the status of mind called upon within its activity (drawing)...

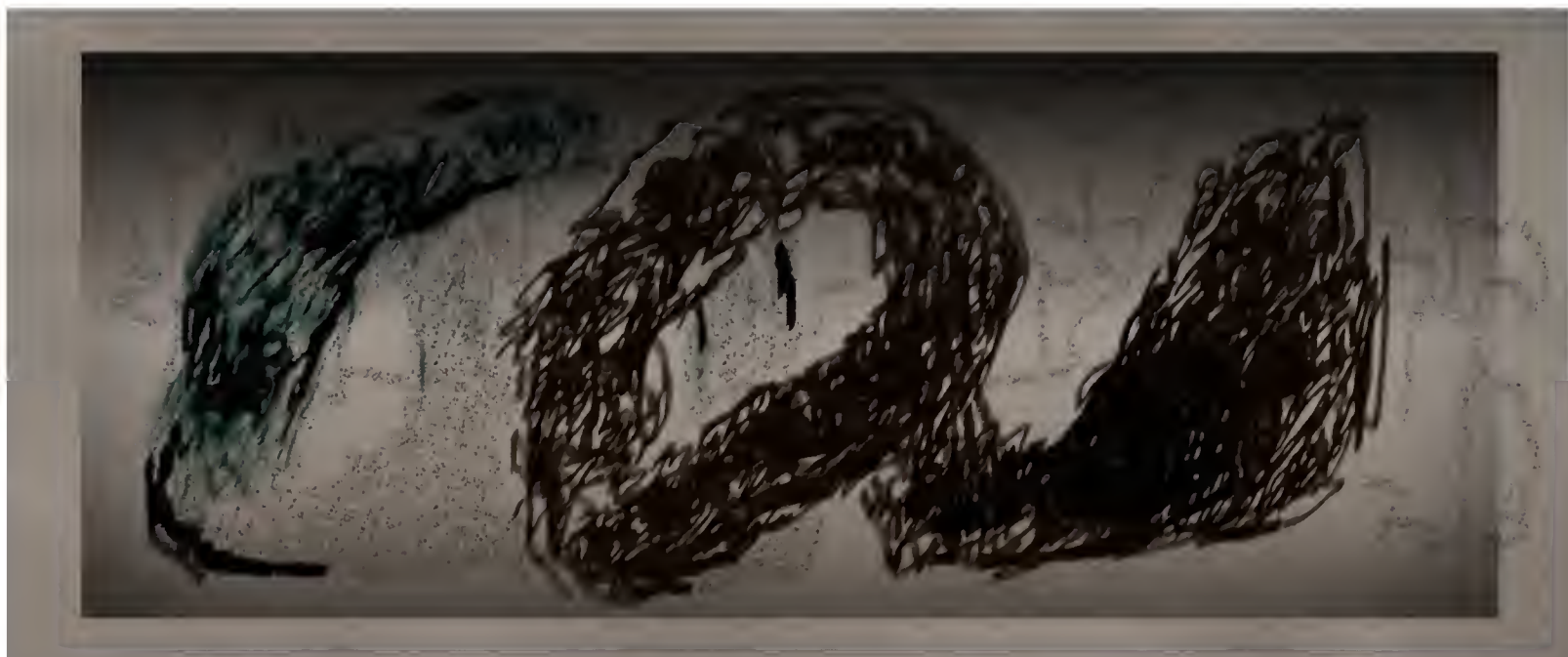


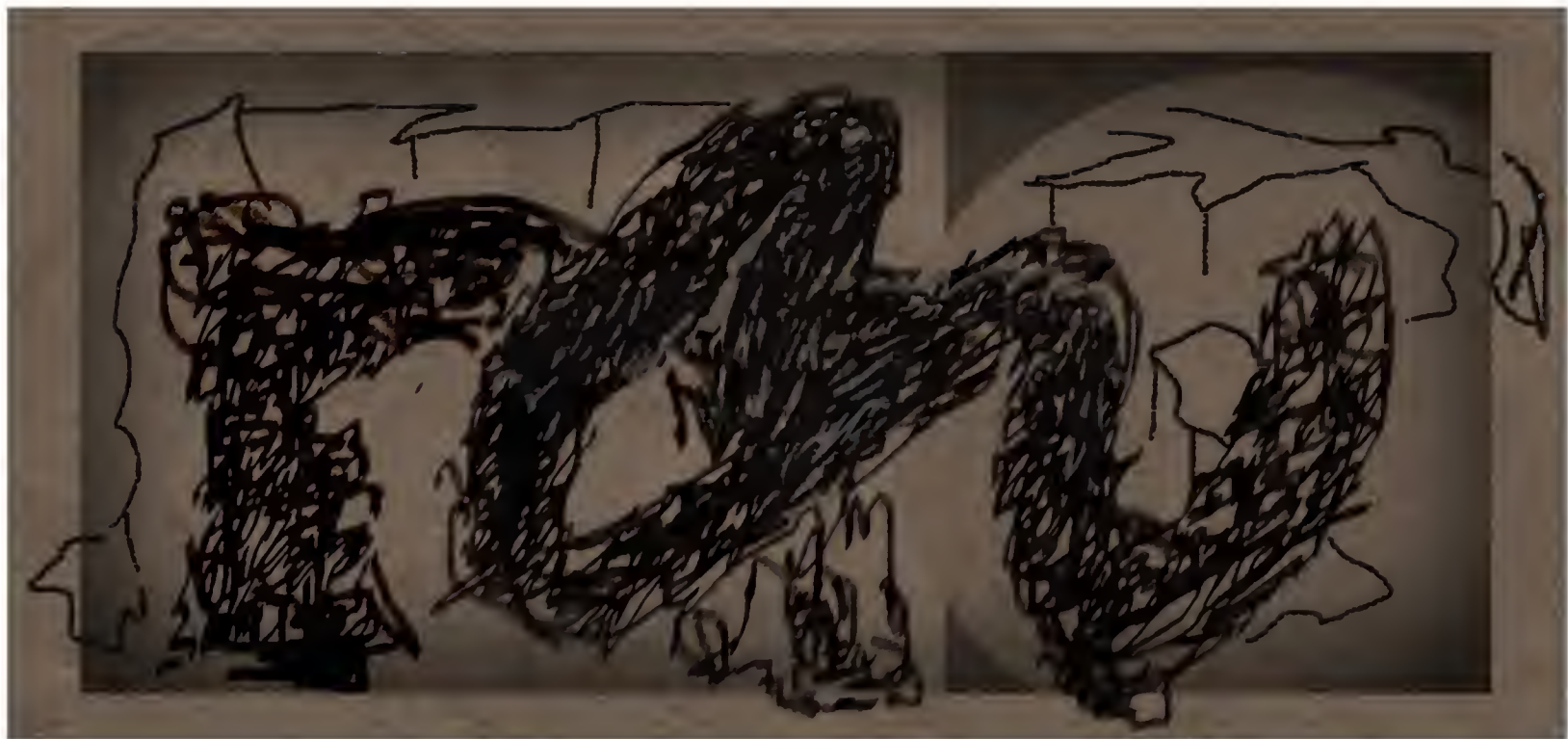






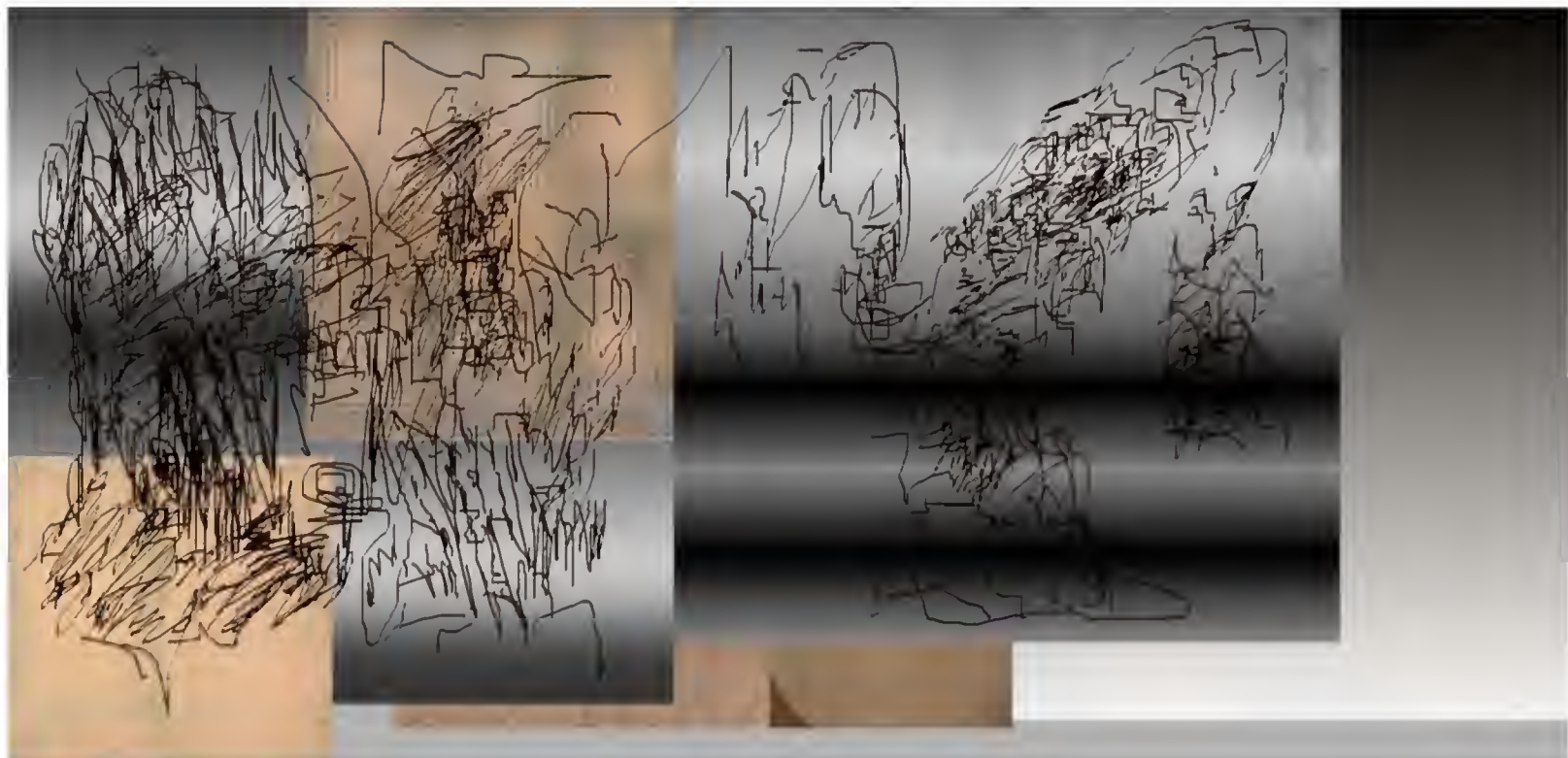


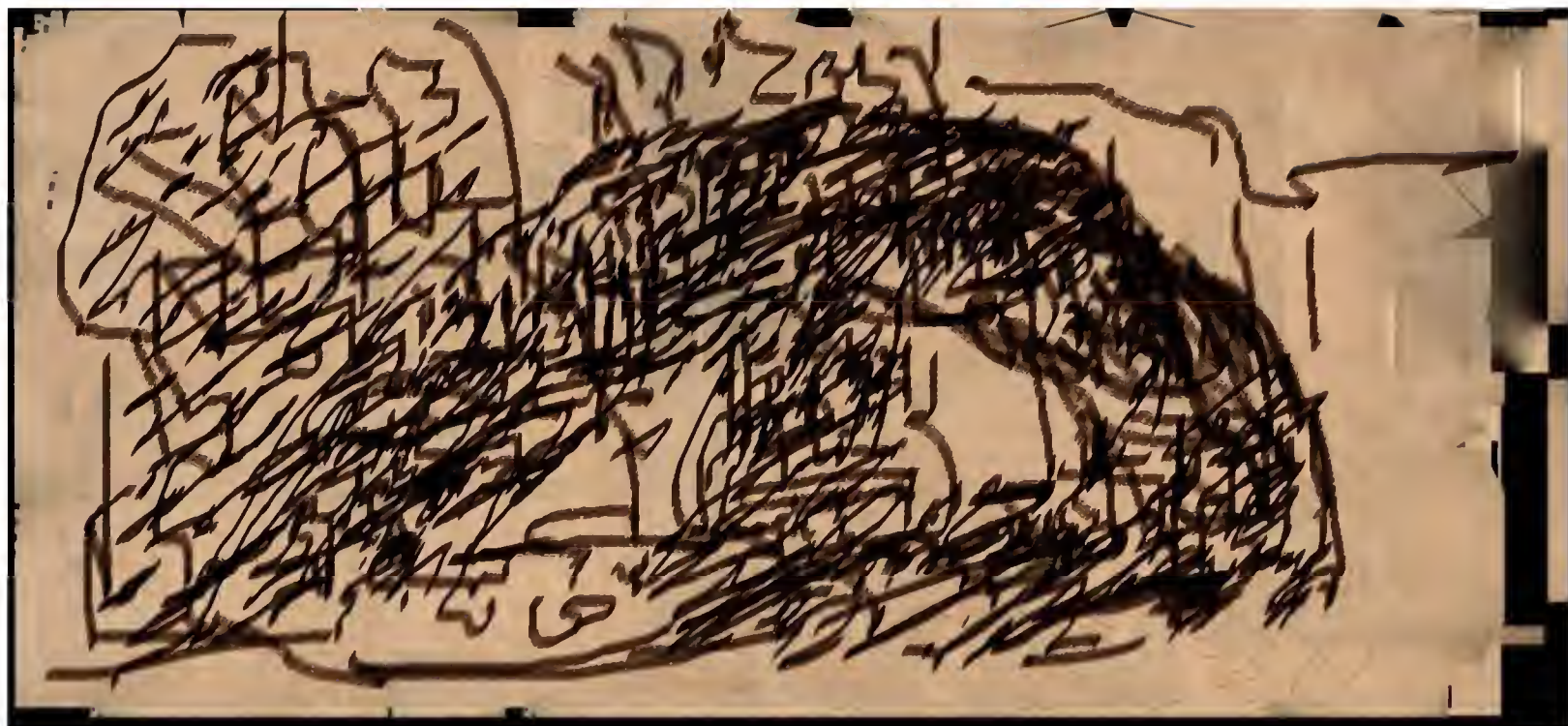




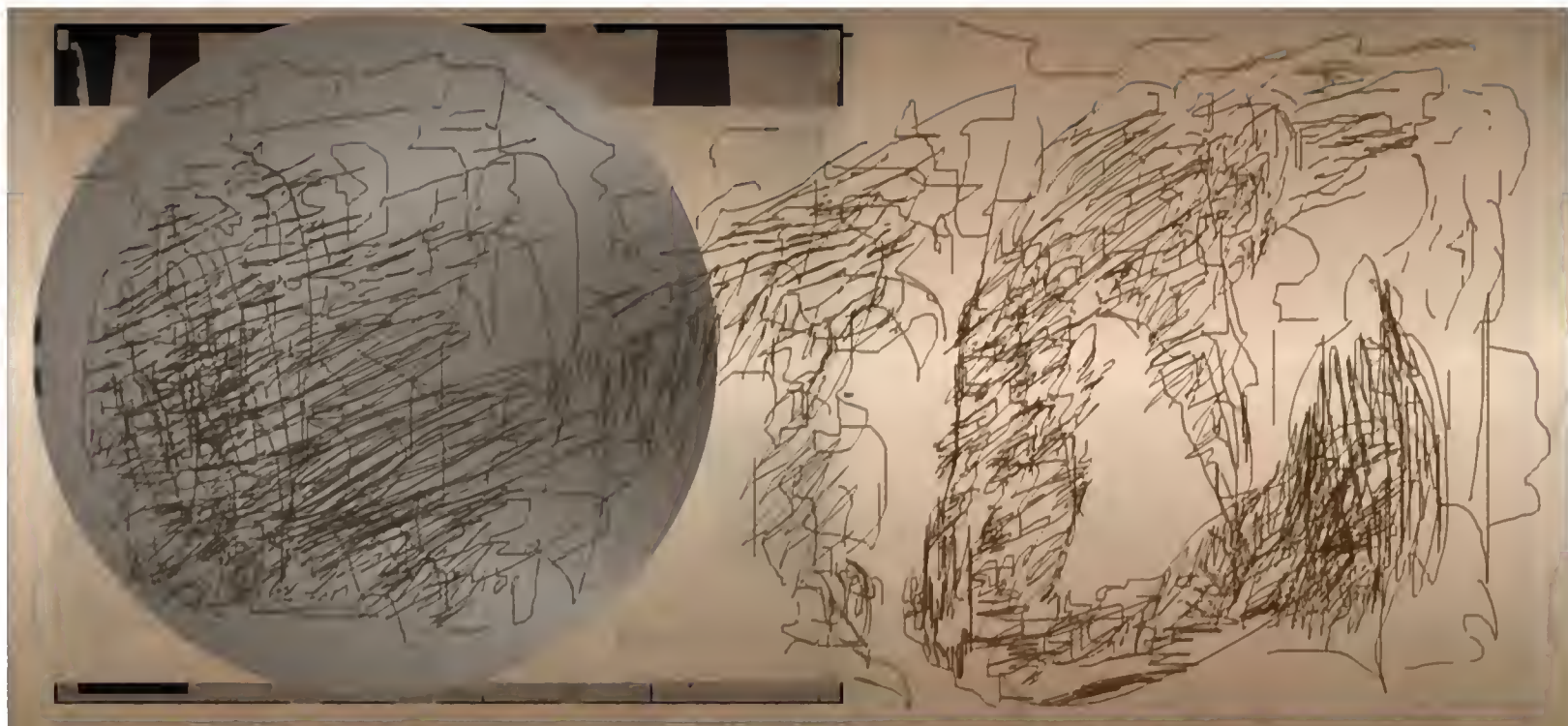


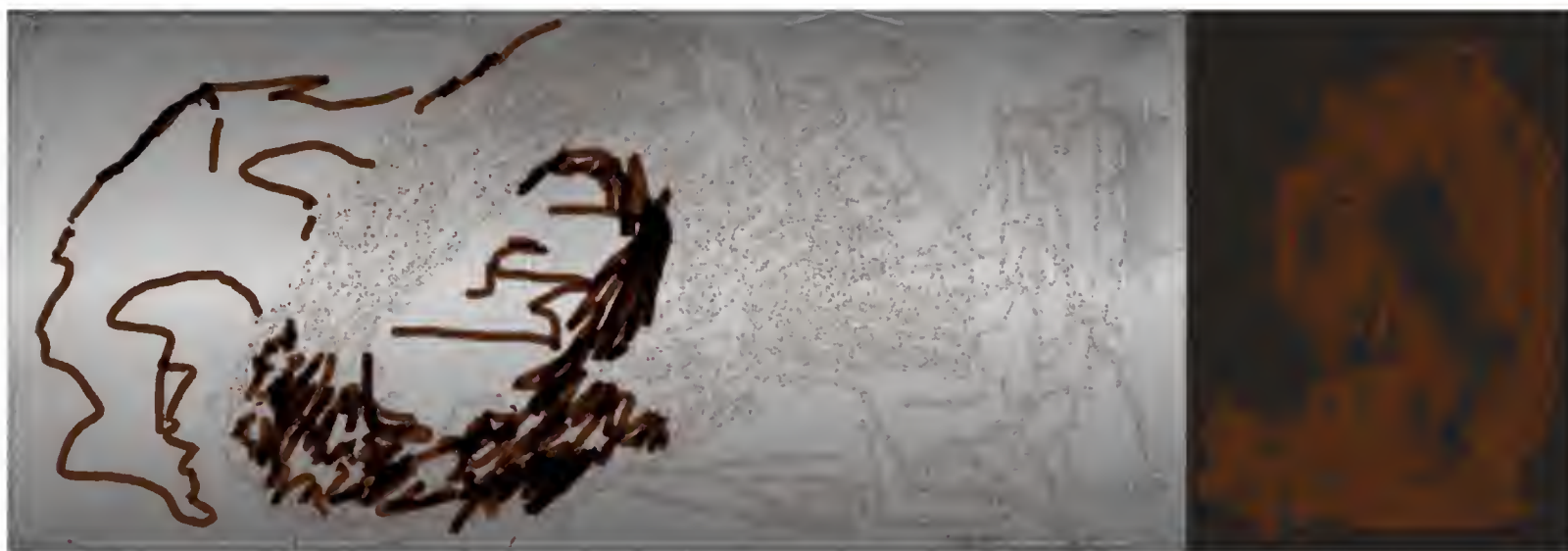


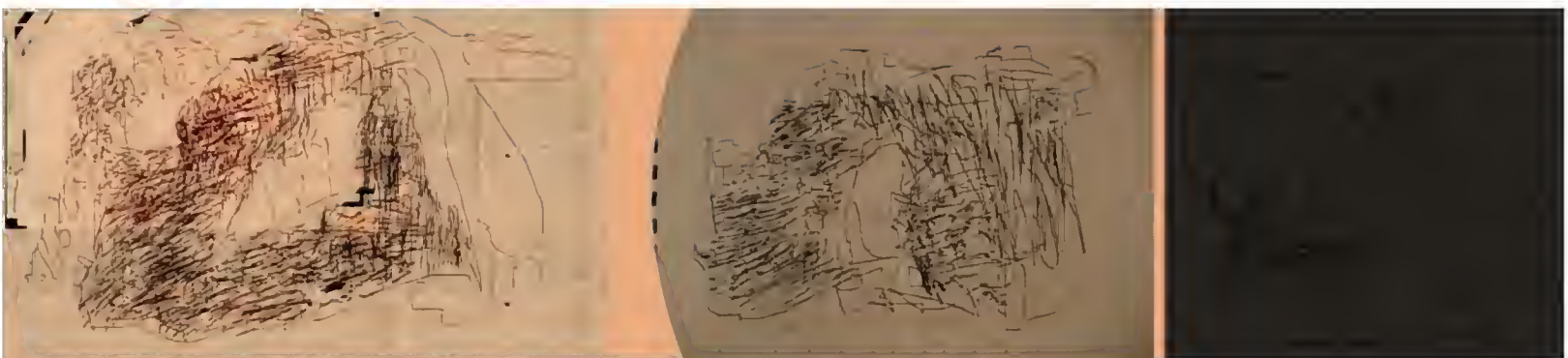












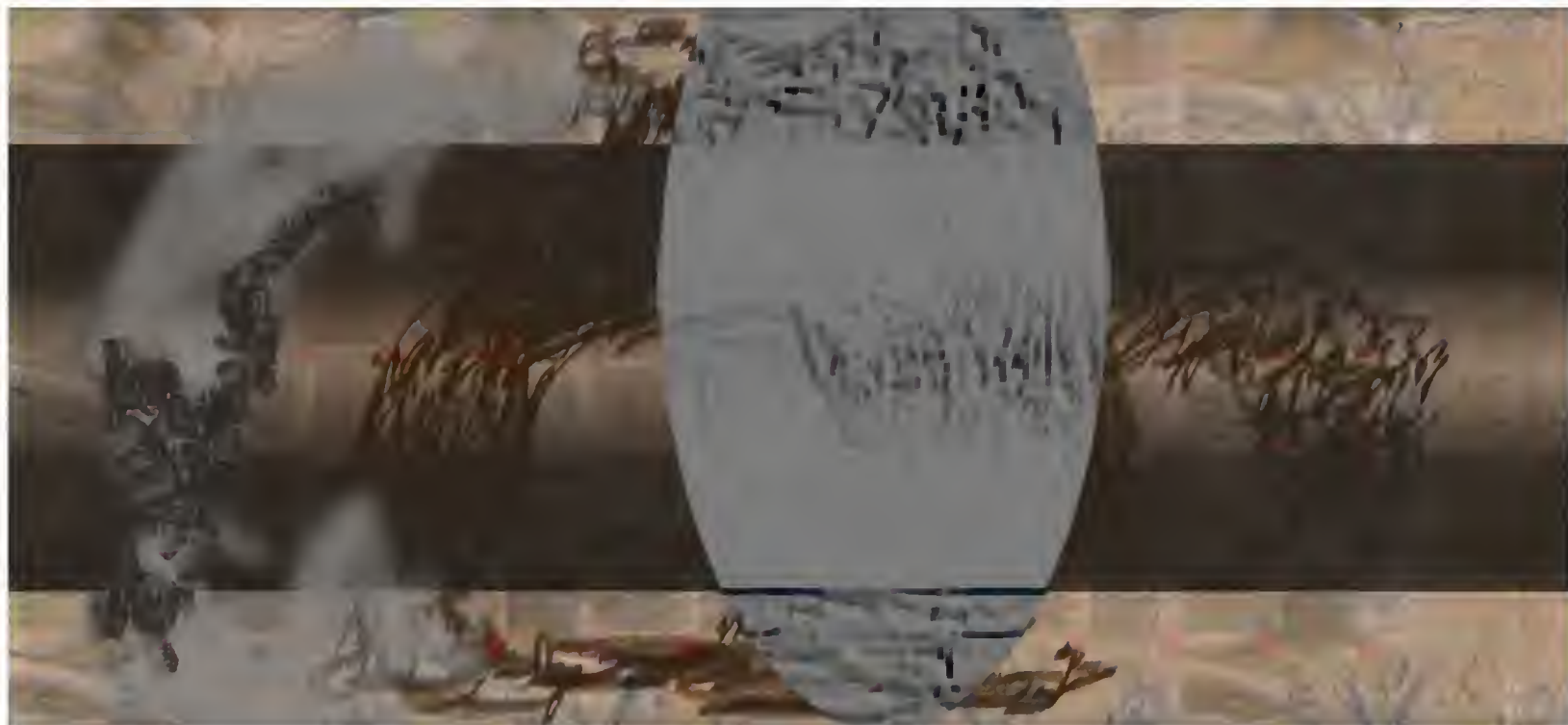
Desiderio ad Voglia Drawing as is
Drawing z-bands (sliding filaments)
(are become)

Drawing Hubris abrogation Moods and Modello adumbration esperanto

Drawing skins and skeins of Parma Karma Desiderio ad Voglia novella modello archipelago chiasmus and Chimera lexis avant
flux and Kairos contours vers centaurs zephyrs and tethers Arche. Arche Locci: echinus logos Arche logos- imprimatur phaeton
bris soleil drawing hubris hub and skirmish zeitgeist zeal etching meiosis Agnes-sagacity sign information architecture etchants
enchanted each aria interspherence pattern.

Purpose: Absolutely none. (Wot's Towers)

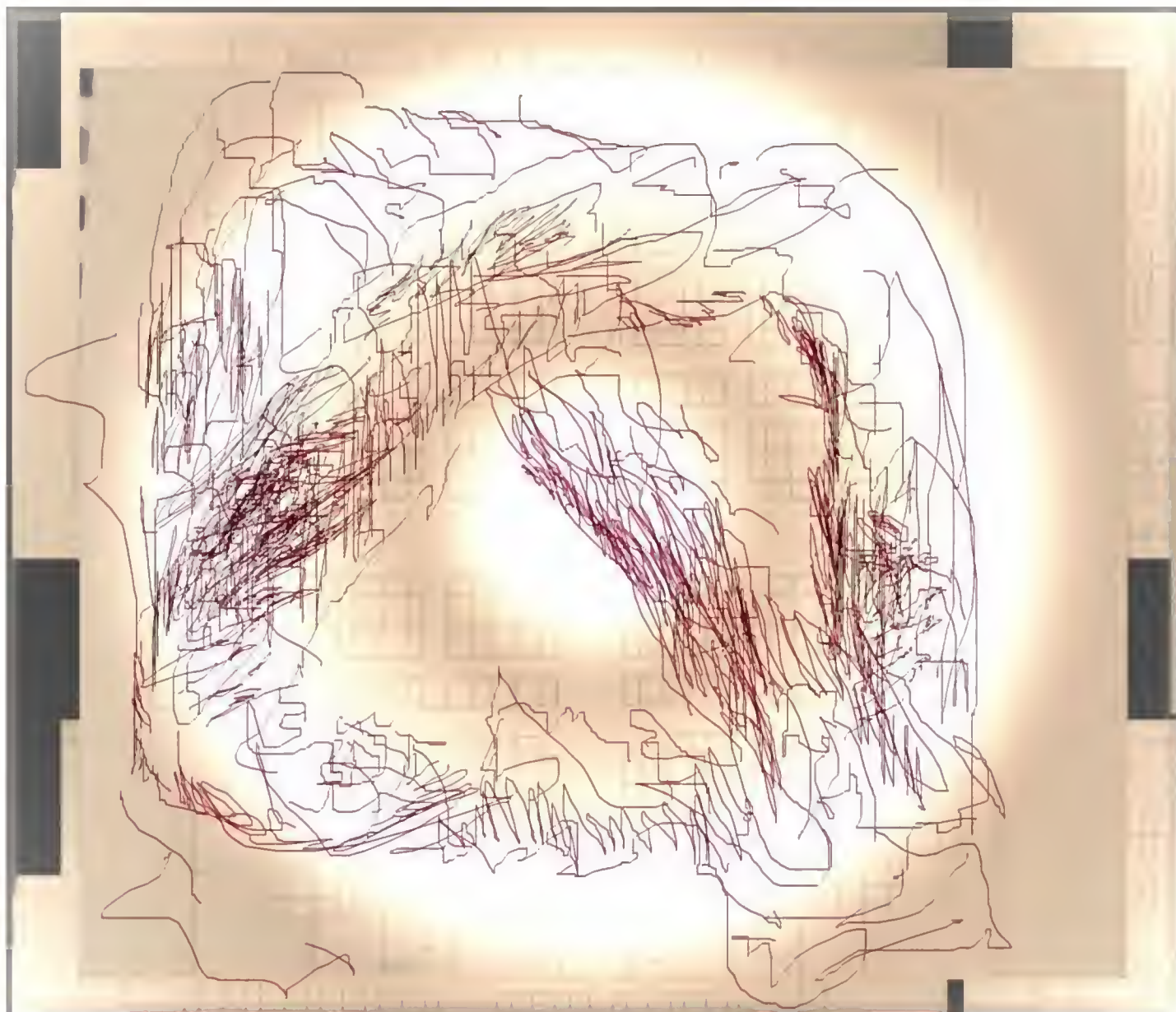
The “capriccio” as an inroad to verbal visual rhetoric can be analyzed: re or in regard to fashioned to meet ioci or jokes in relation
loci communes or style, and oiktos as style to give the neologism
: relocciocioiktos.... I would describe my work as graphos relocciocioiktos... the humors of a generalized irony on the one hand but
on the other is the point that art is more than the subconscious because of its sense of “movere” and exigency of the pathos which
supplants circumstance to elaborate tone towards the , in my case, joggled joint as a simploce of the heads and tails of construct
taken within canonical reference to rhealize that an apostrophe or turning aside to speak as in a parenthesis does not meet the mode
of one parenthesis within another but rather the tonic by which one exist parenthesis in so doing, the aside of the aside is the
horismus and litotes as brachelogy and joggled joint.



Playing out the song and dance of drawing, salient spin and agenda beyond the paragone that which is imprimatur upon a transpose of polymathe over diachronos dialectic as antinomies in relation to increased responsibility of the gathered skeins of incorporative moods of configuration are in the tropes such as these then also branchings through brachelogy s via the mentioned historical paragone (renaissance comparison of senses: painter vs sculptor) of the sense of net worth, this spoken of in the East West Transpose. A song lyric translates Heraclitus: when awake I am a stranger, sleeping a ghost, but it is when I am dreaming I miss you the most”- Heraclitus: a person quenches their sight in the night, sleeping touching the dead, waking touching the sleeper.. and so in exordium: the east west transpose via Guandara (Greek assimilation of Buddhism –Guandara,Ganesh-Gnomon-Janus to Romans and Janus theory of criticism incorporating time as proleptic)... stretches roots to the Nari valley- Kathmandu and the word relates motion from above, in Sanskrit rendered anyana or drawing in net and from there to the Greek as anetettai or the entablature, trophy , of that gathered in which compounded to “pote anetettai” (pote meaning ever and ever) is word for riddle, while anayana borrowed in relation ana purana or drawn bow mark for Heraclitus a series of riddles to make on “pyros” or fire as abstract layering of potential transparency later to that effect Aristotles definition of movement as potential realized. Rodin in drawing the Cambodian dancers instinctively gathered up all these threads, the drawings are the perfect synecdoche of the transpose on the fly.

Speaking then of practice, as in for example the practice of drawing practice may court perfection or then again”practice”) (considerHeraclitus mocking doctors who torture and feel not paid enough) but my interest is in the making quality by which these material referents arrive to a configuration of the drawing riddle upon its own resources. That “even the potion must be stirred” refers to “pote” or the flux modes and moods of the riddle as it configures its own riddle. Then pote arrives to potential as a drawing from within the configurative resource, the translation of Avolokasvara as bodhisatvah of mercy hearing that below, or seeing with empathy is the East West Guandaran transpose we can recognize to Janus theory alite upon such lights. Playing out the song and dance of drawing: egress , ingress and gravure : the ing or ni sound of the mantra anayana peim ng (ni) is the Kathmandu valley referent to the net effect of motion from above we carry in memory via ing-ress (Apologies to Ingres)

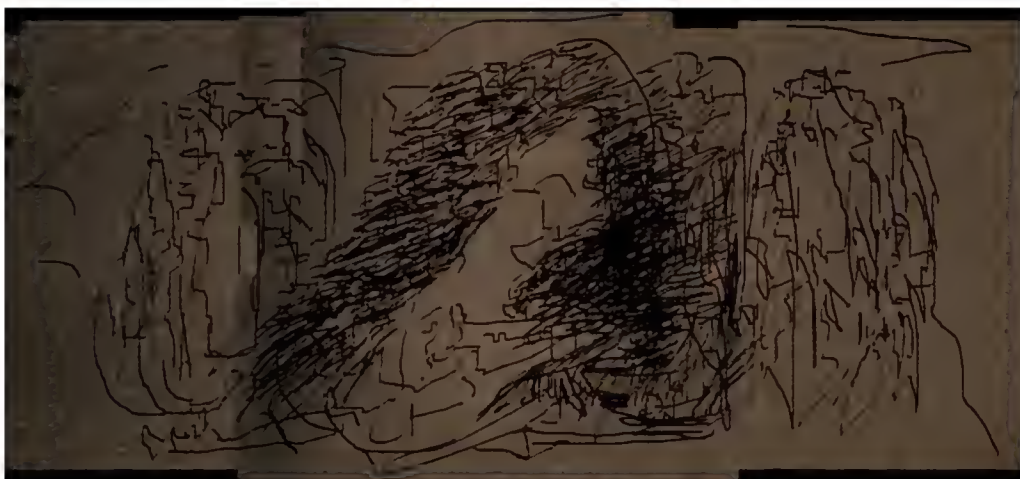




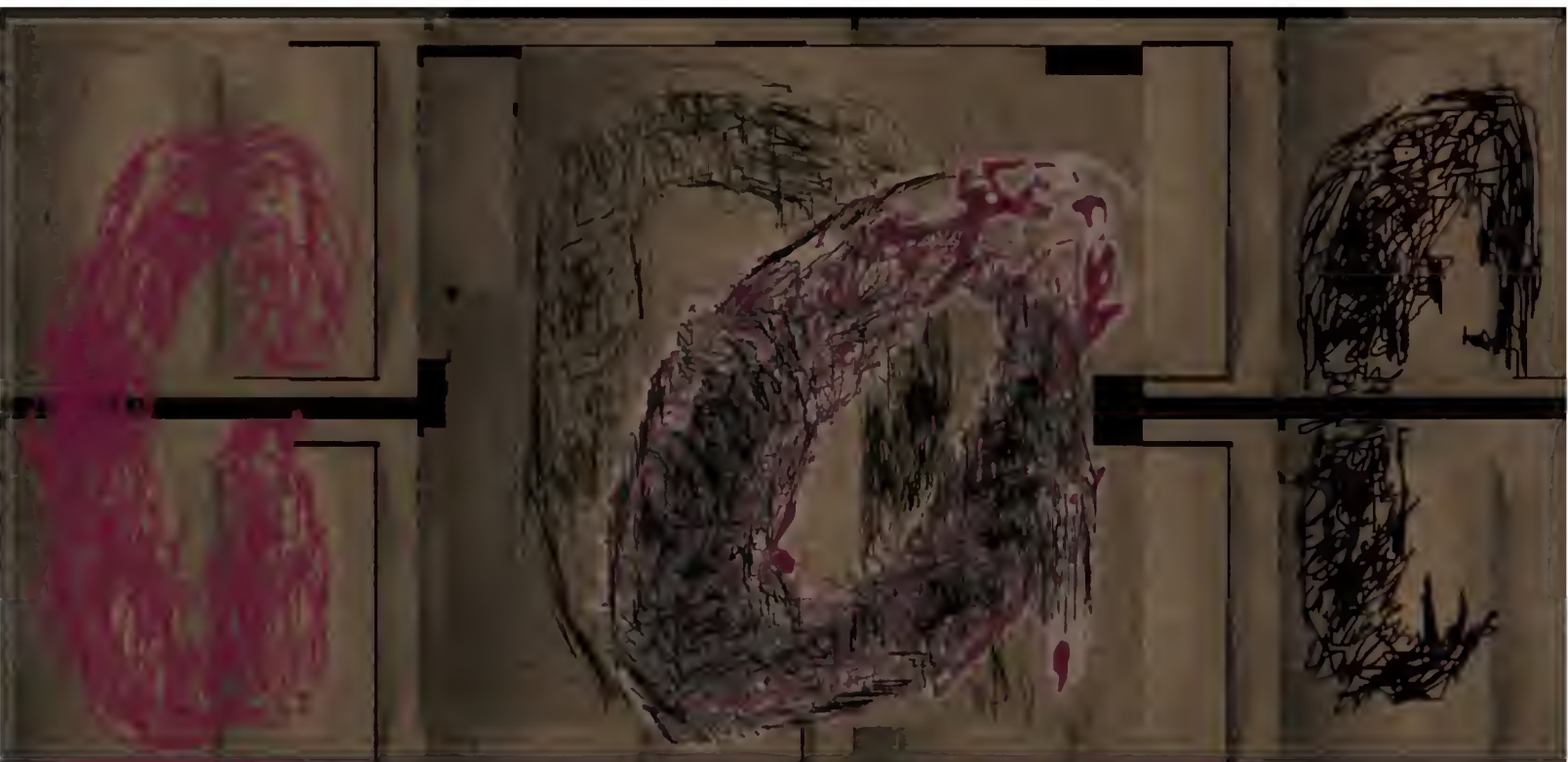




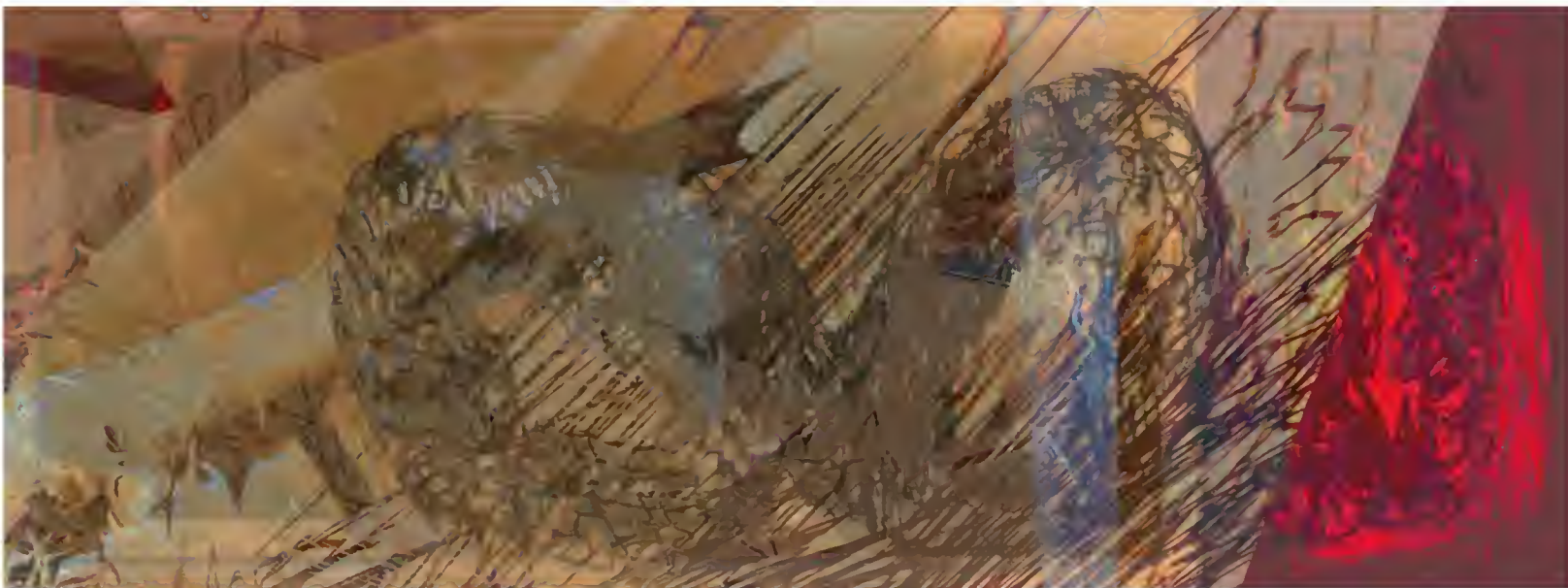




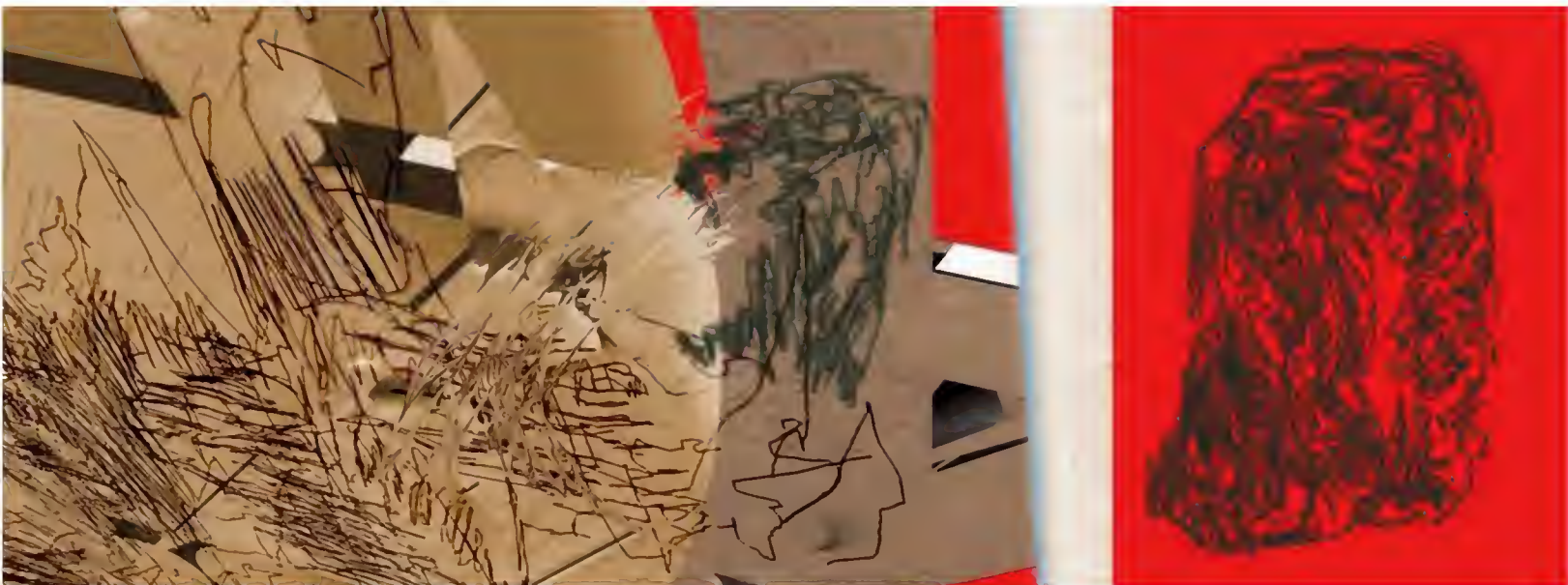




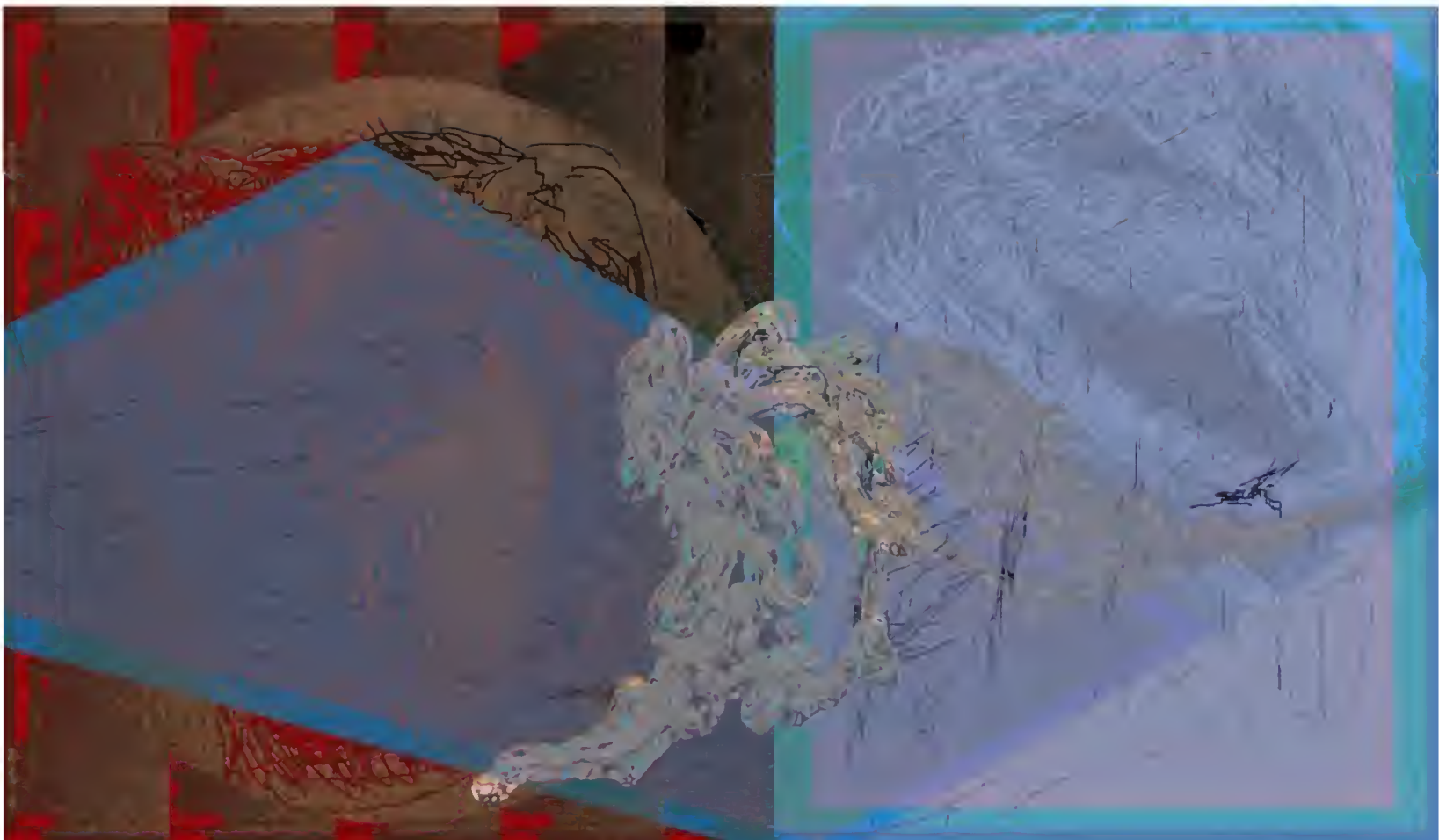


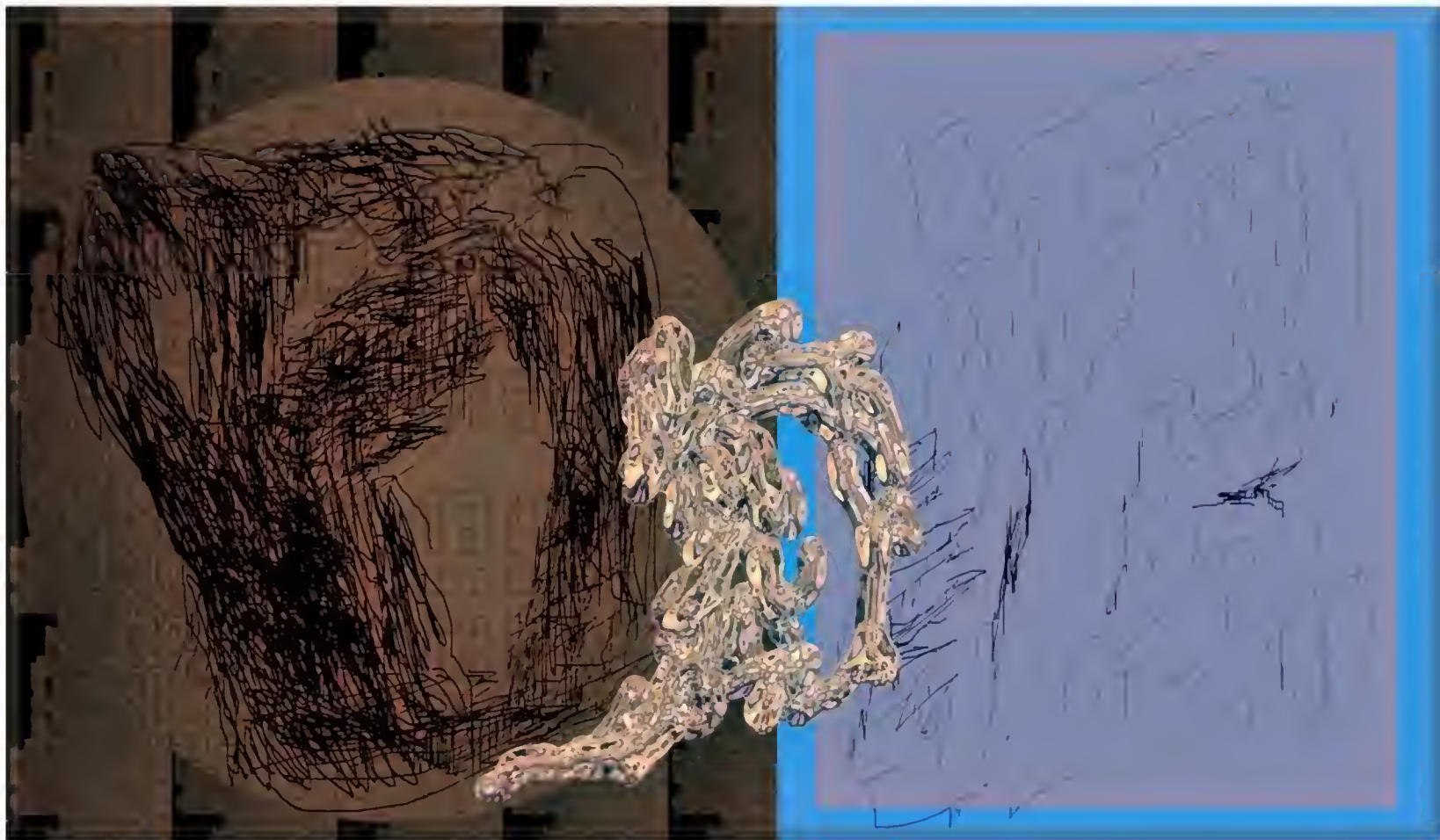


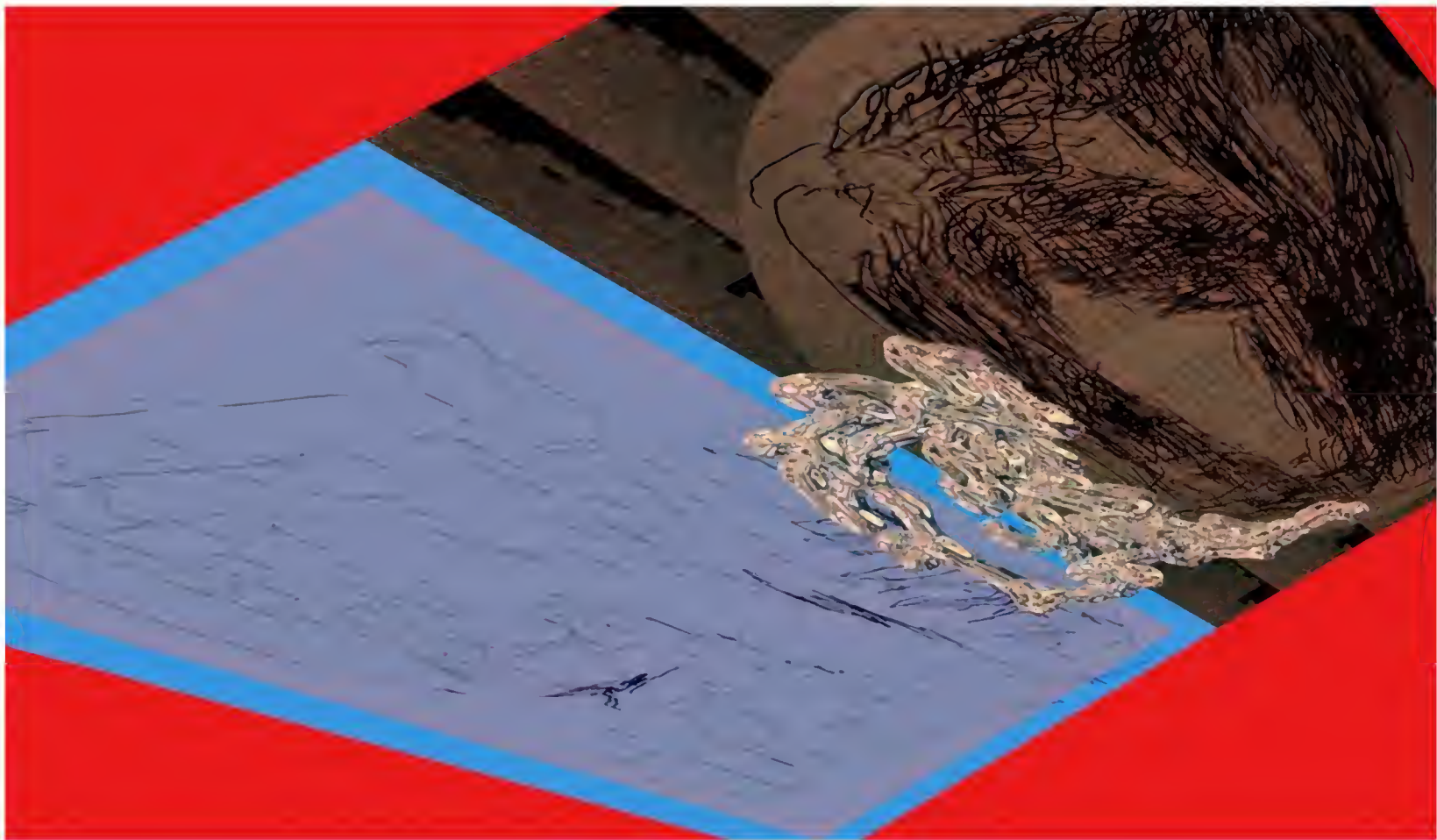


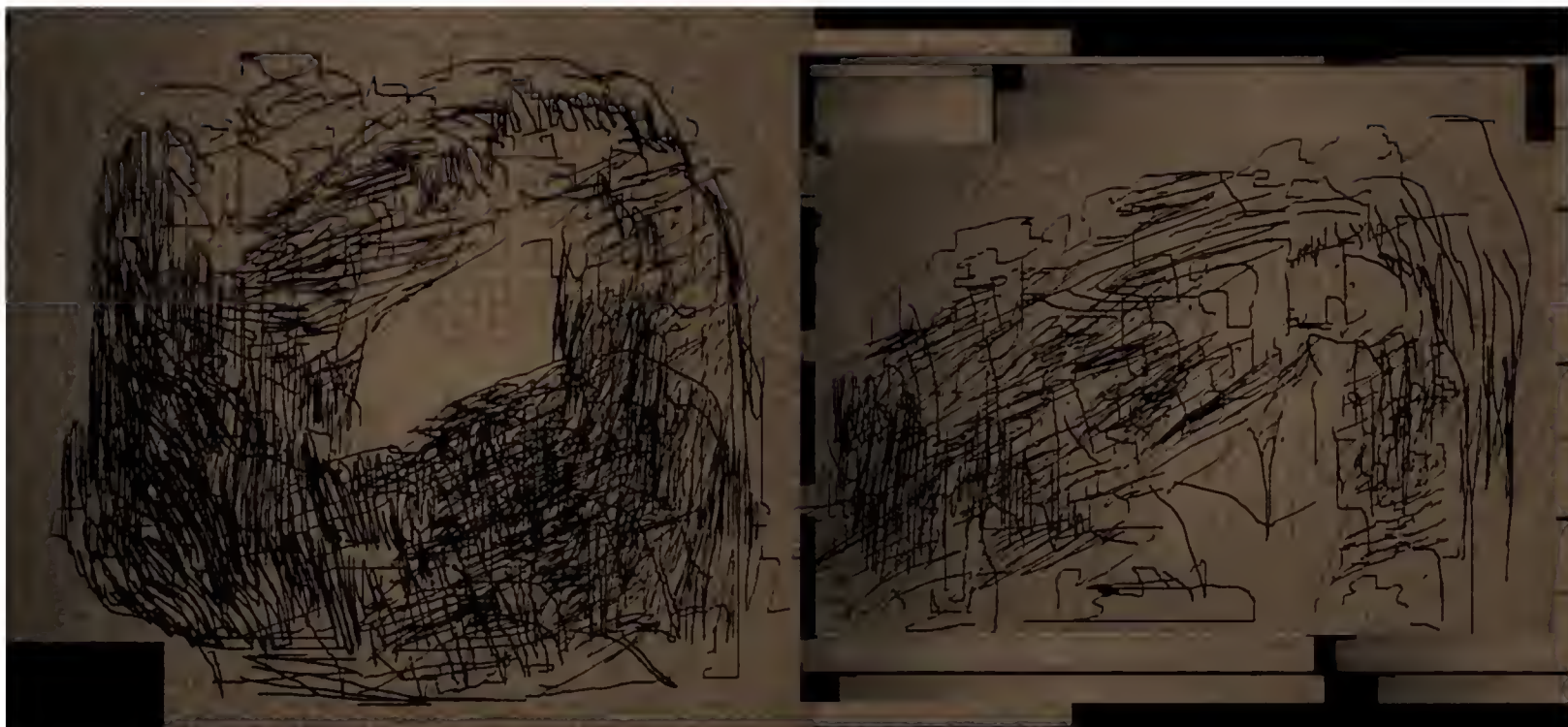


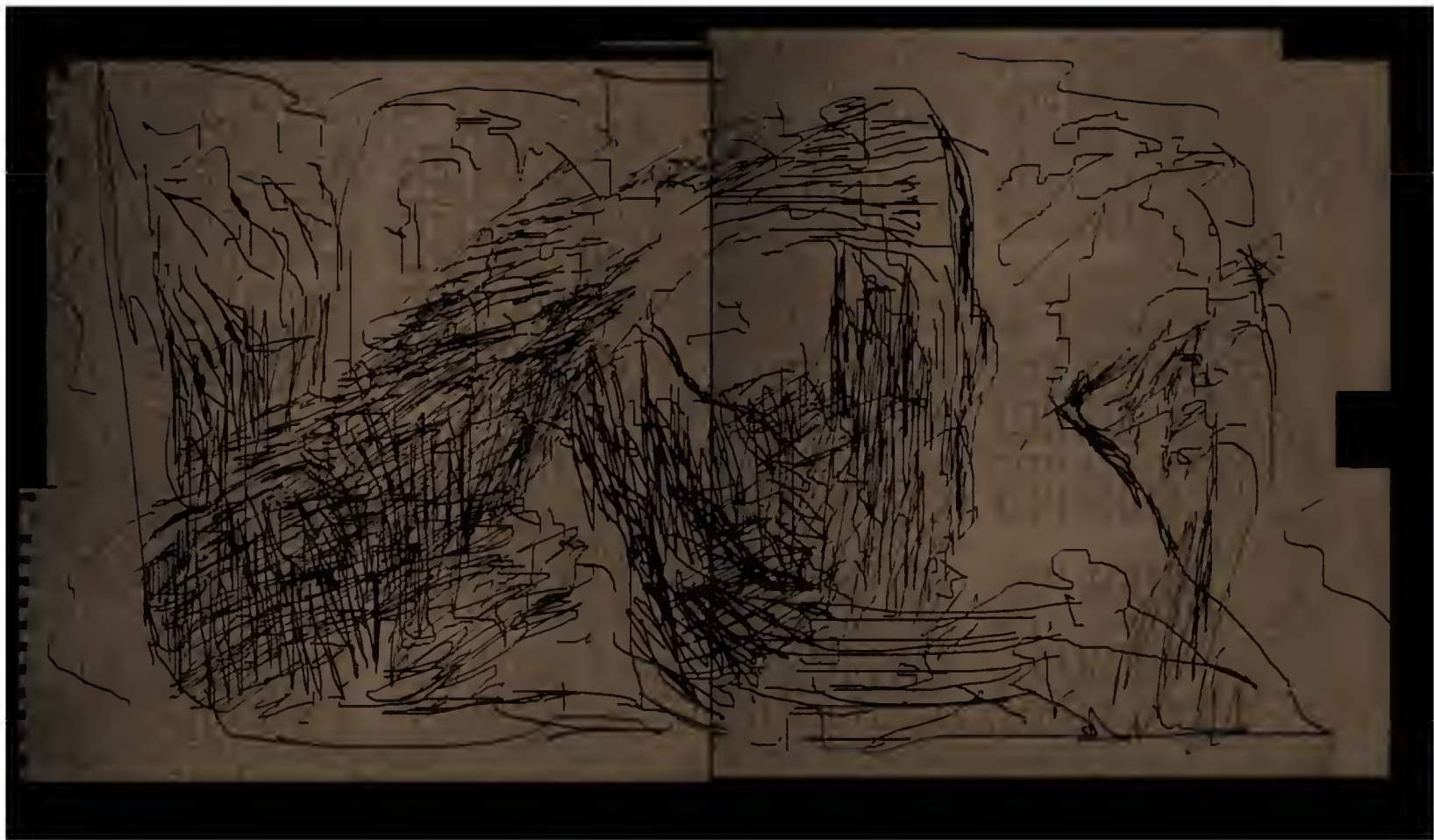


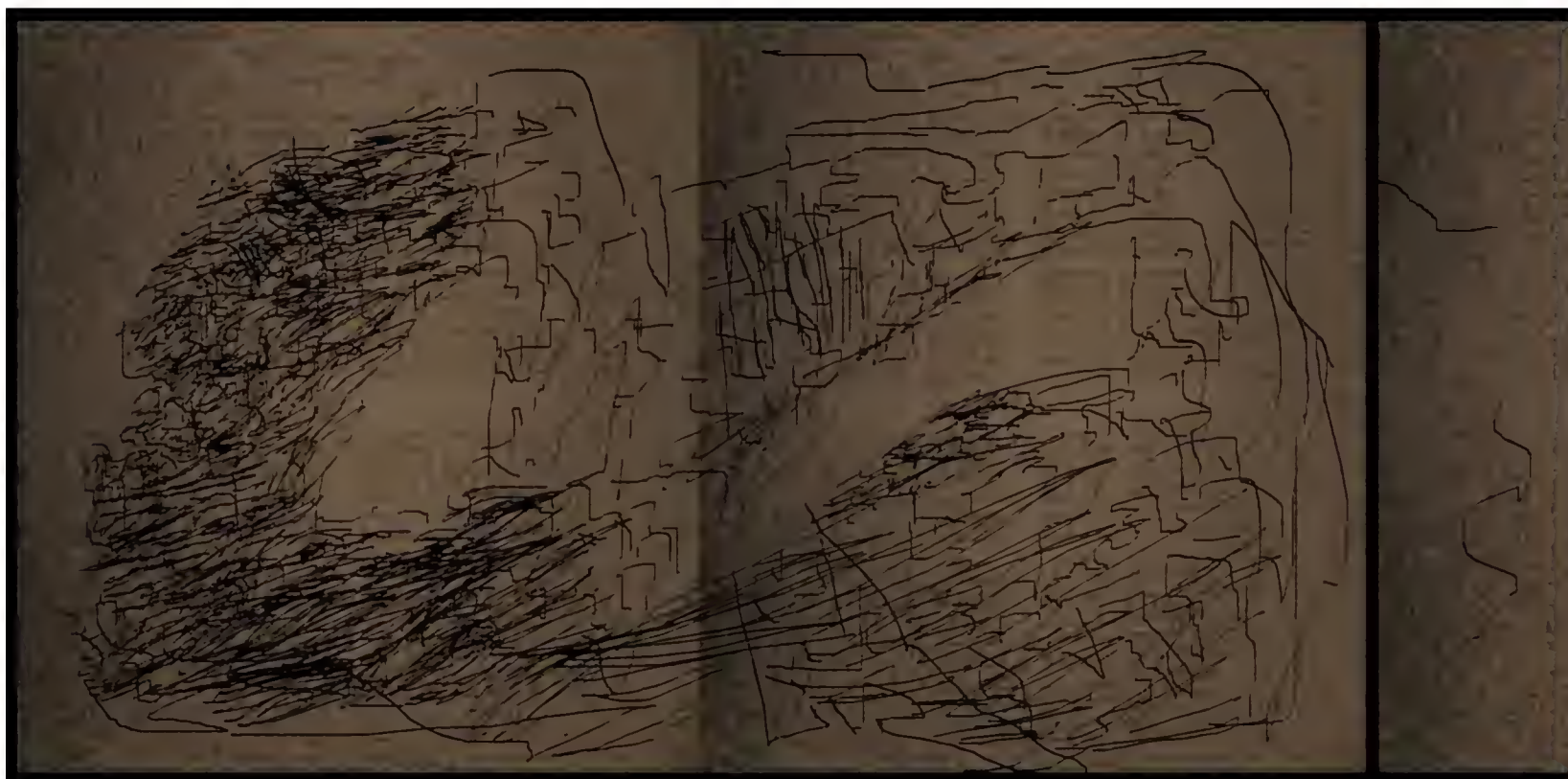




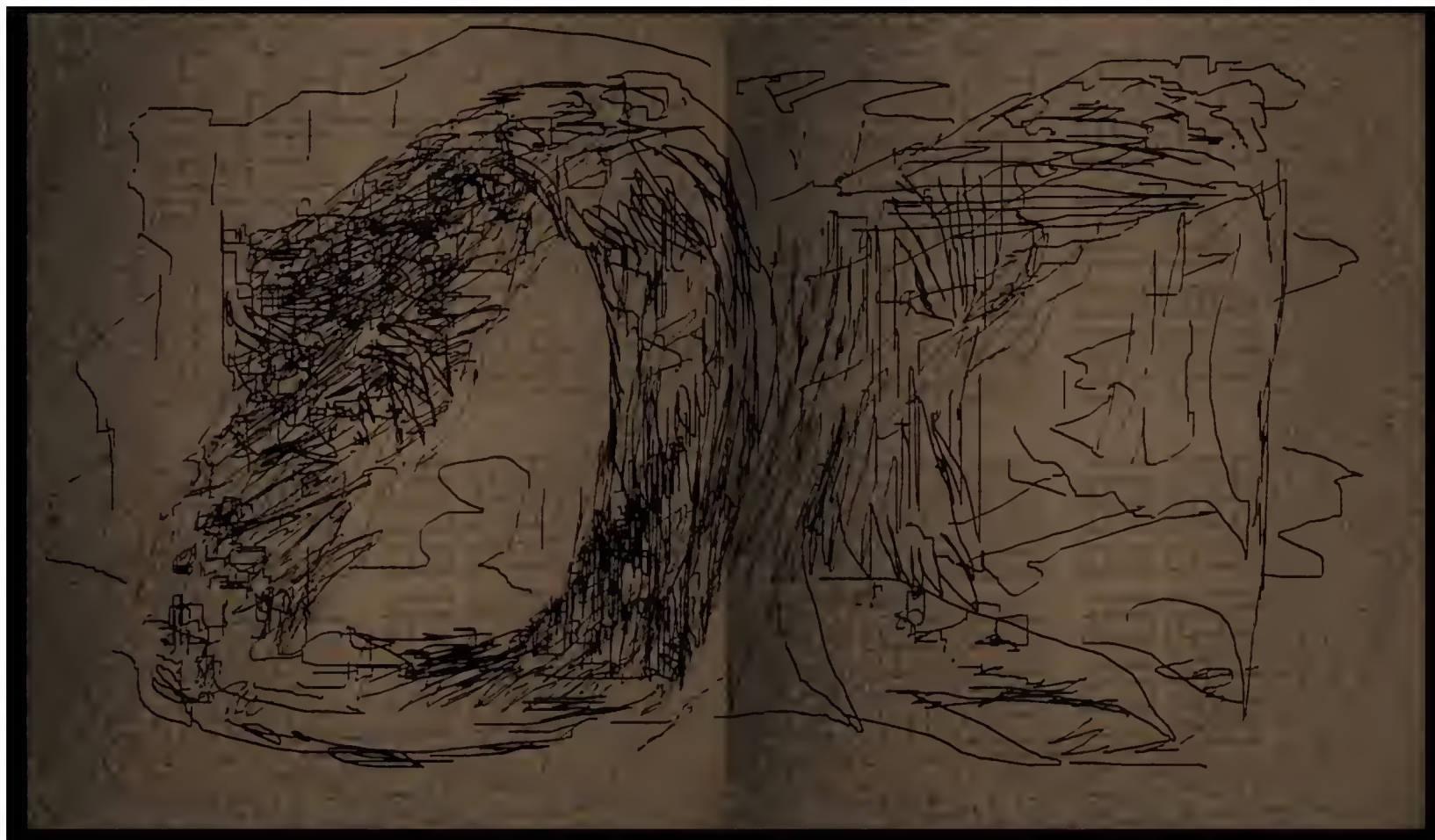




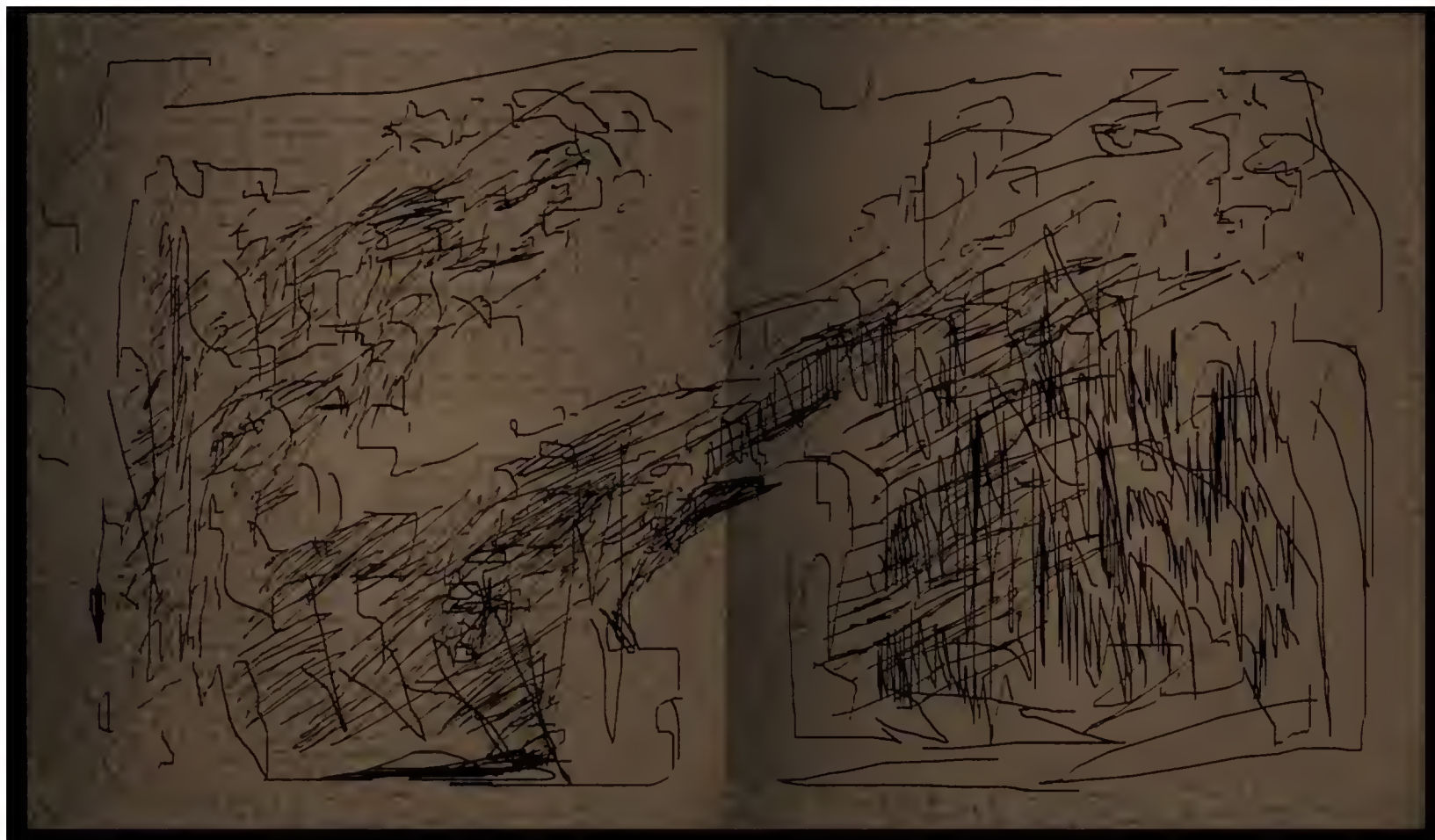


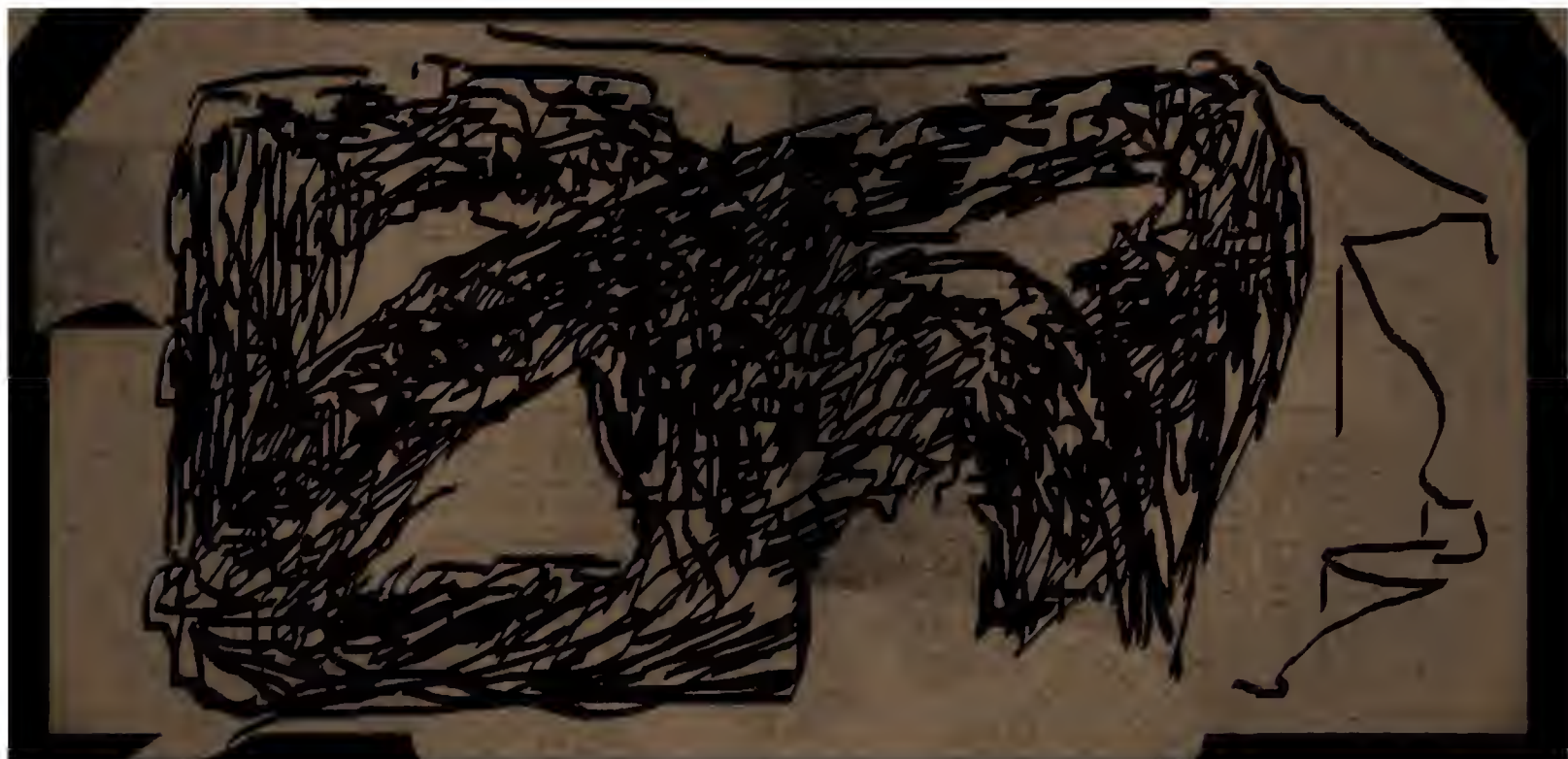


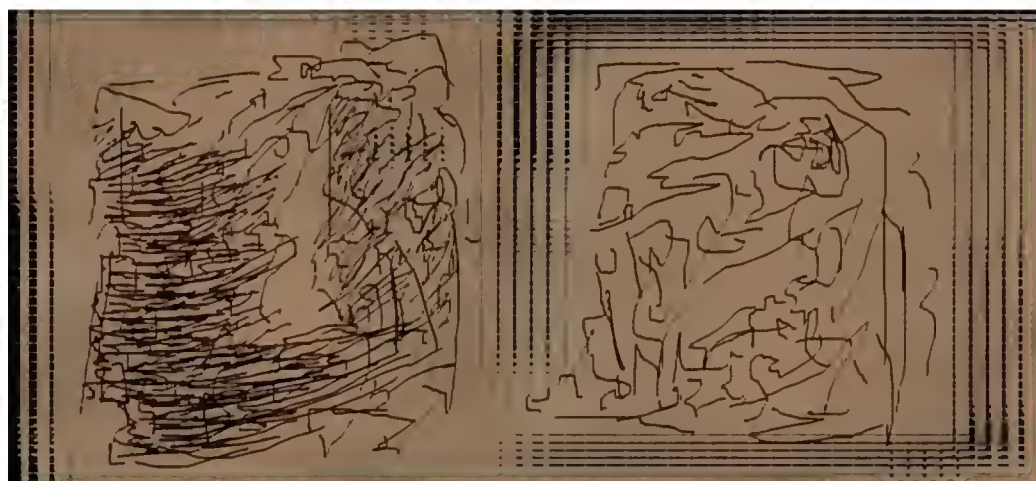


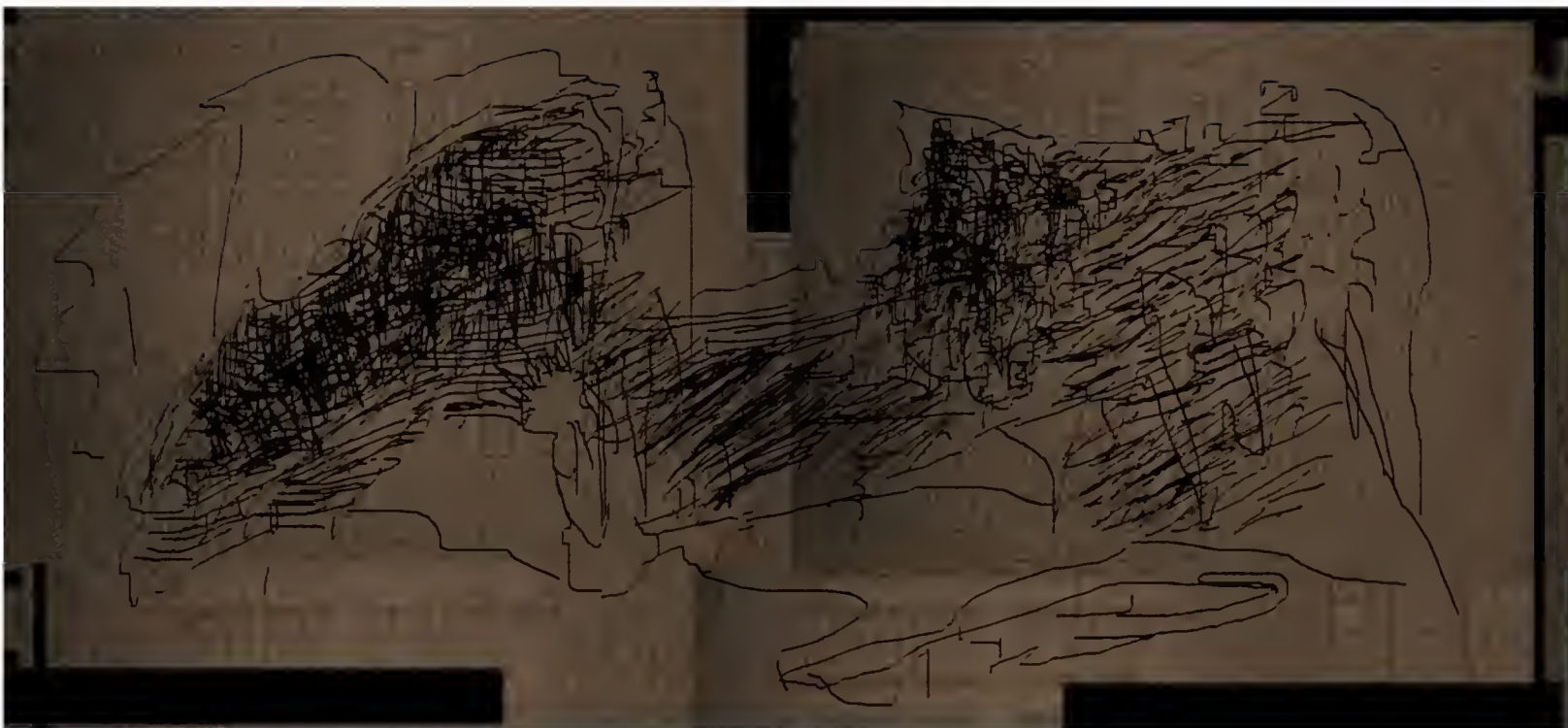


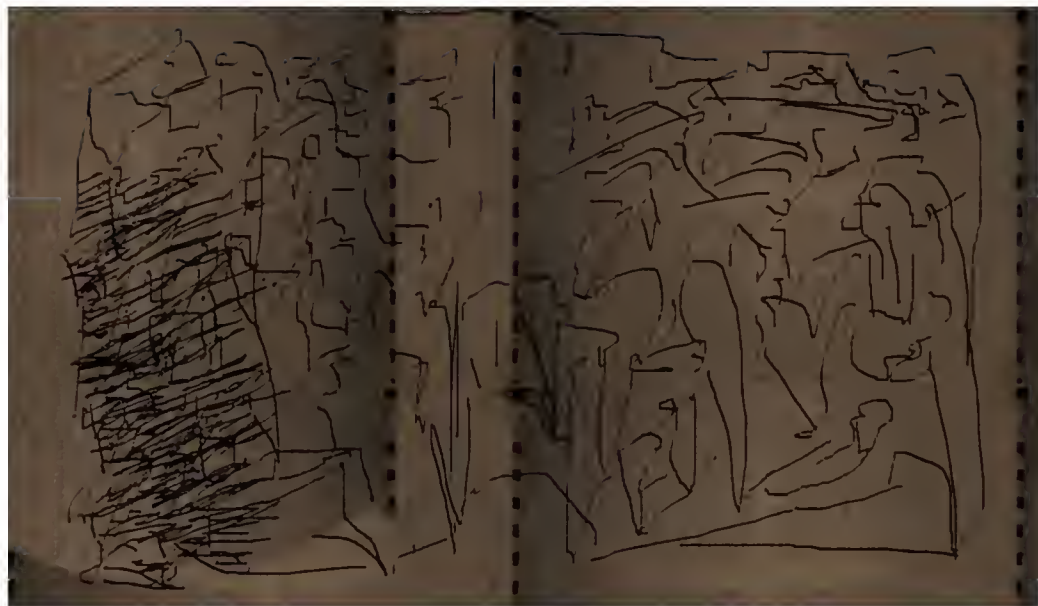


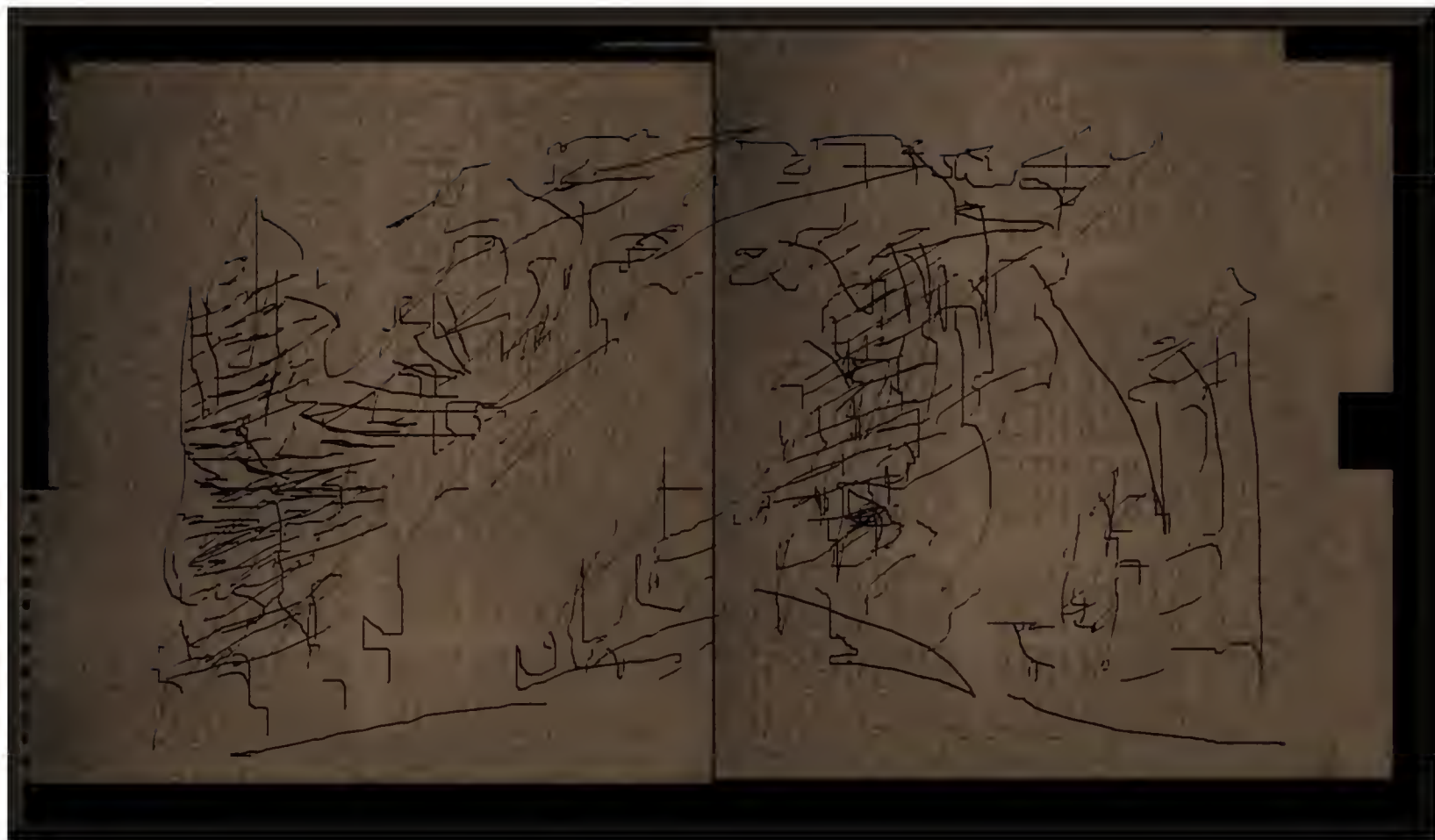




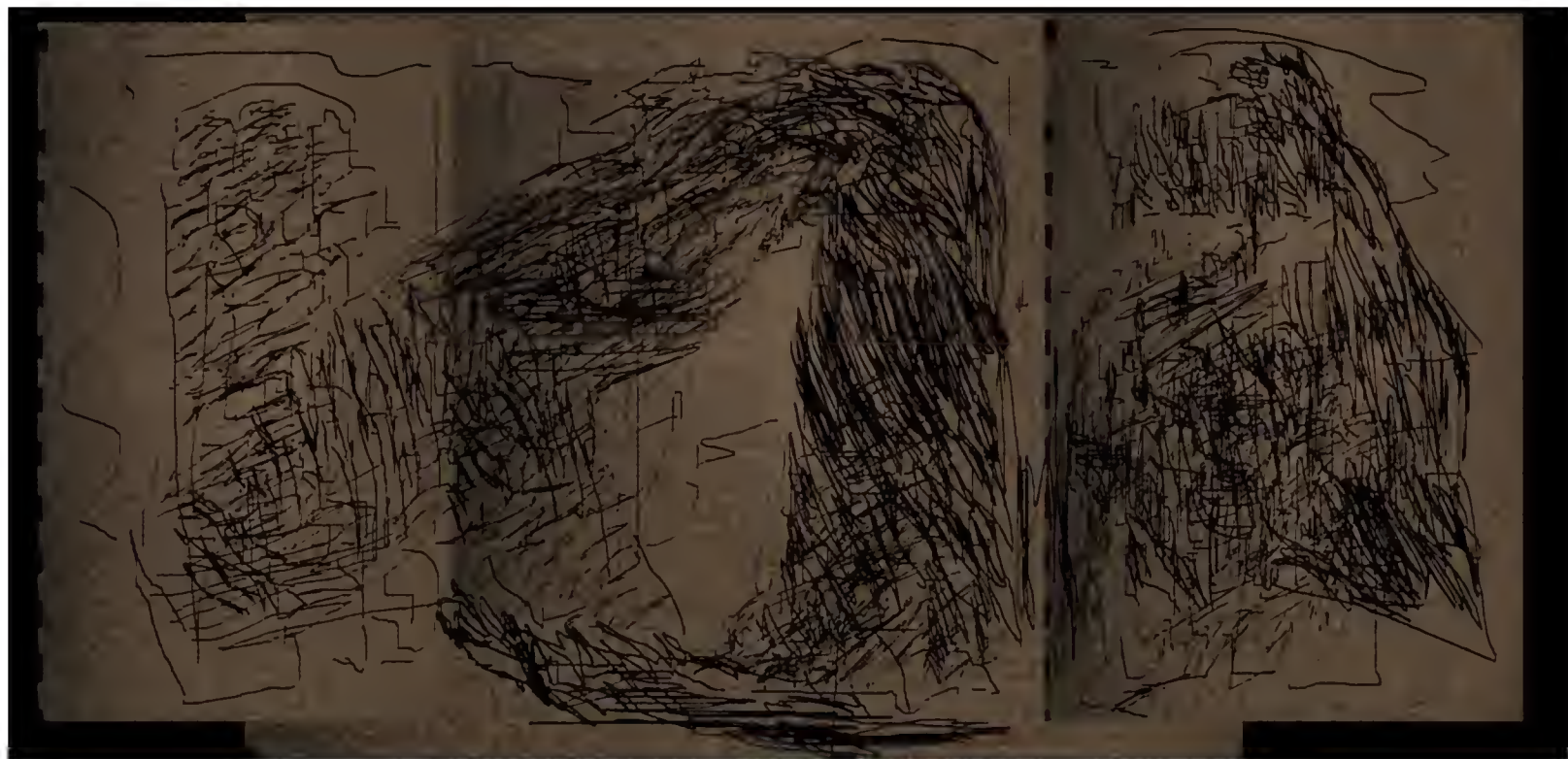


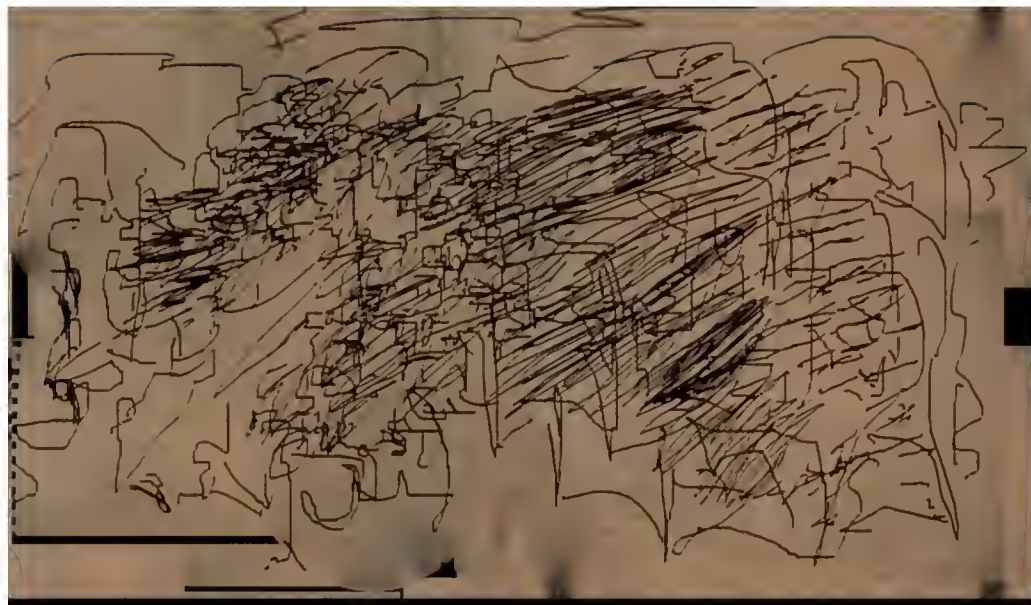


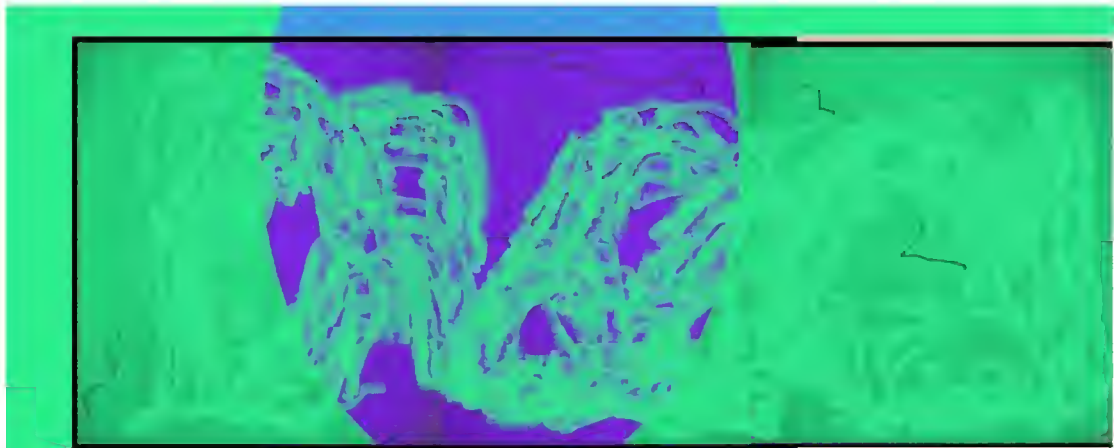


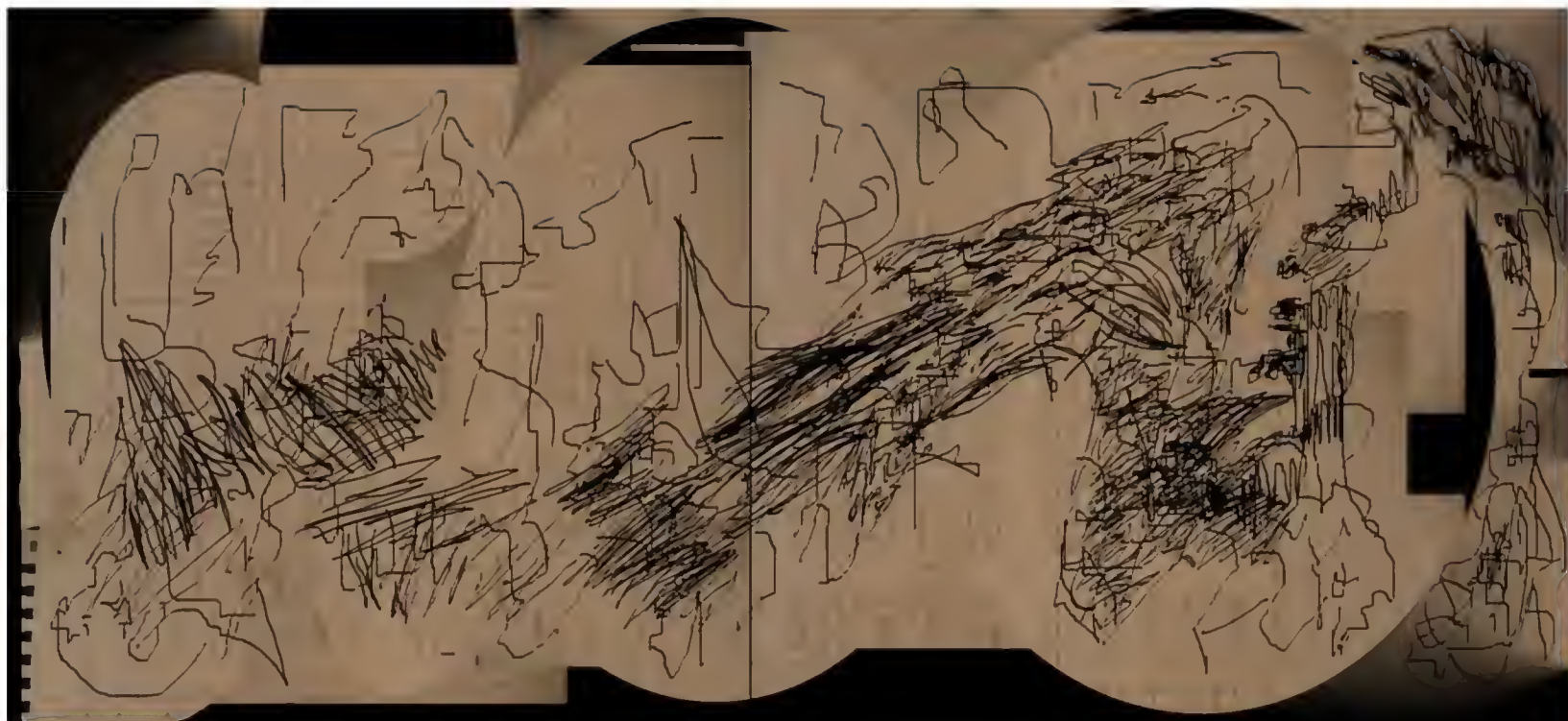




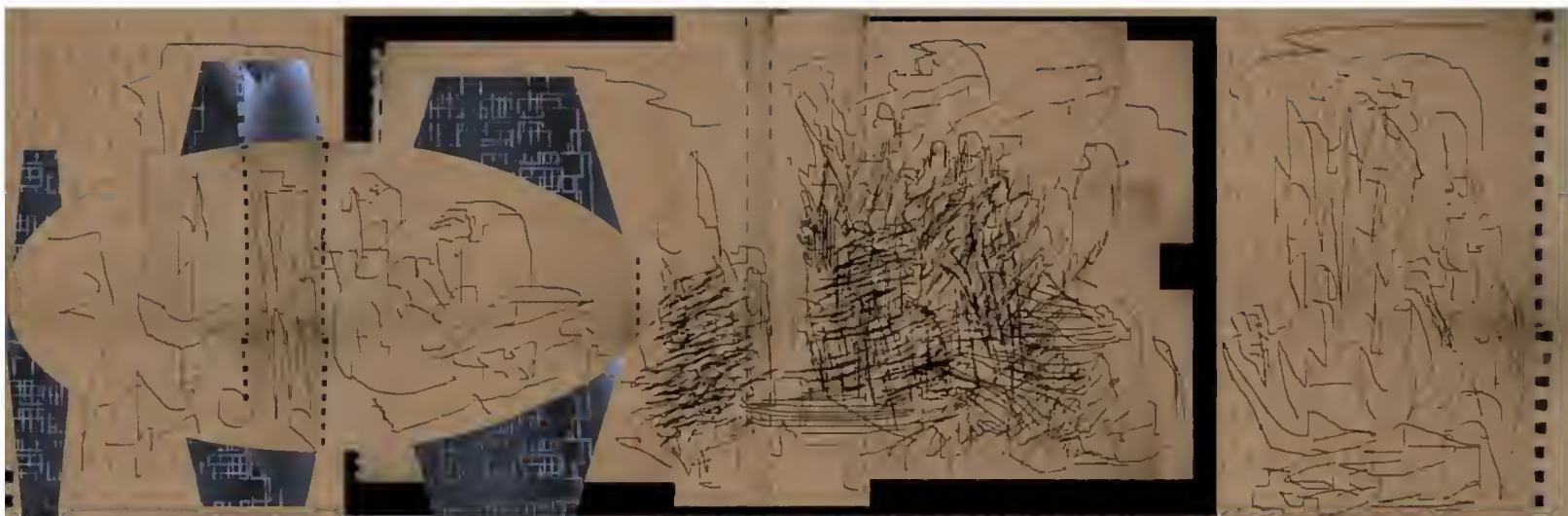


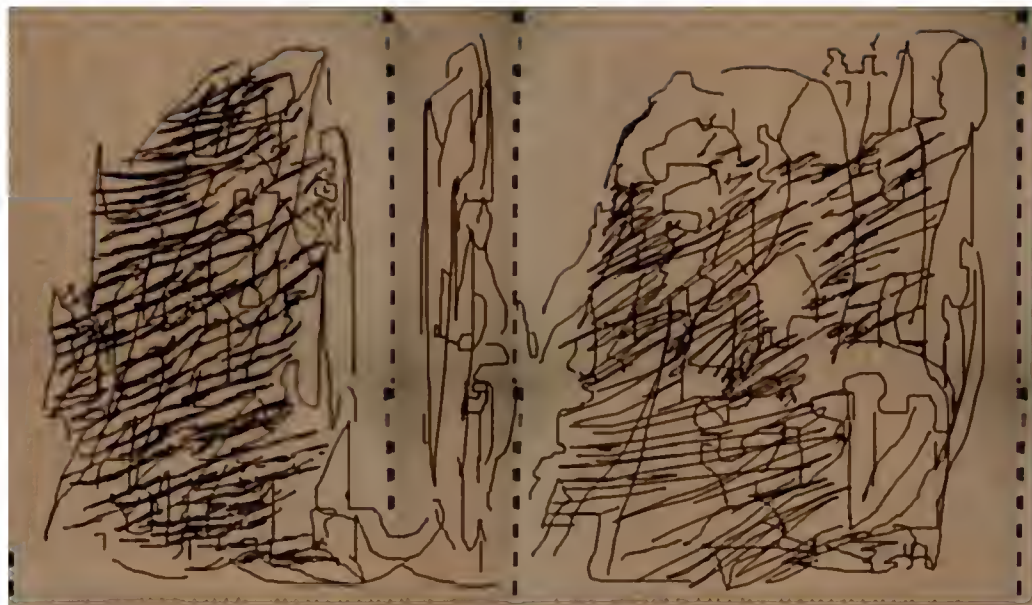


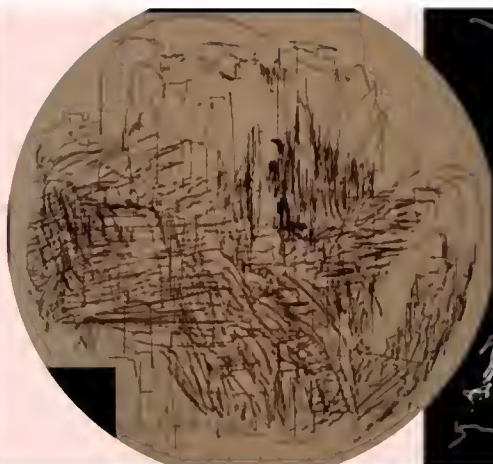
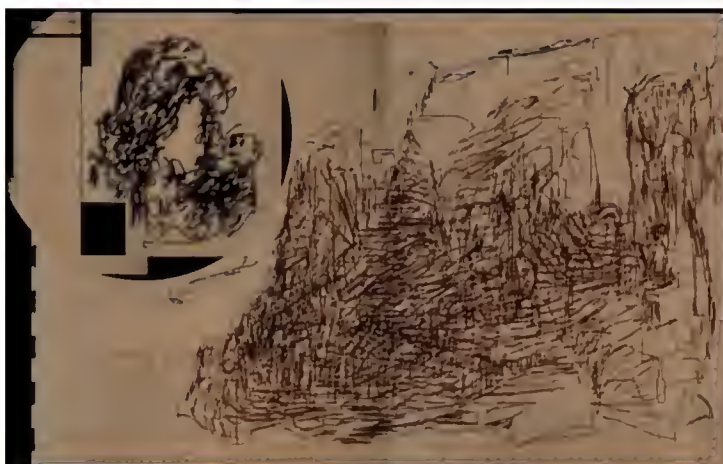


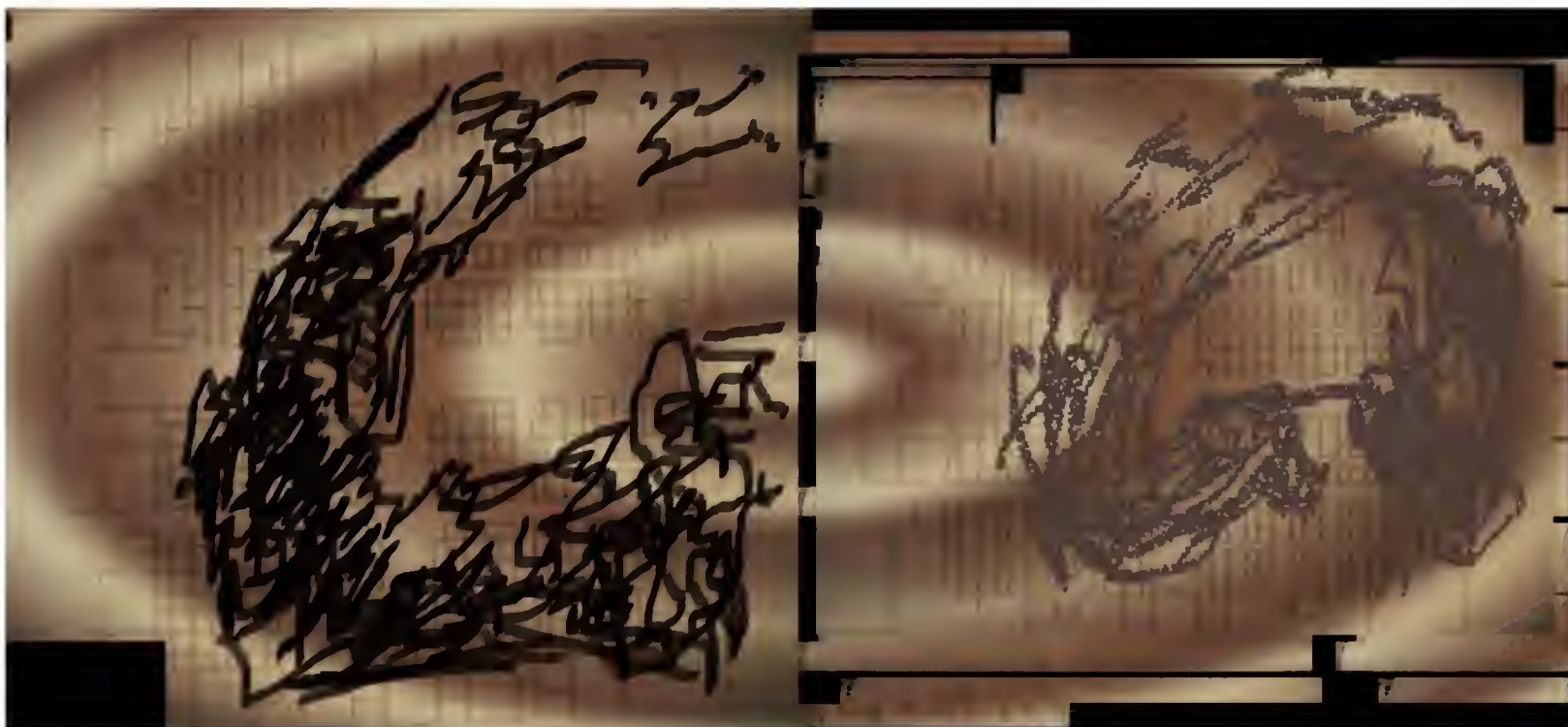








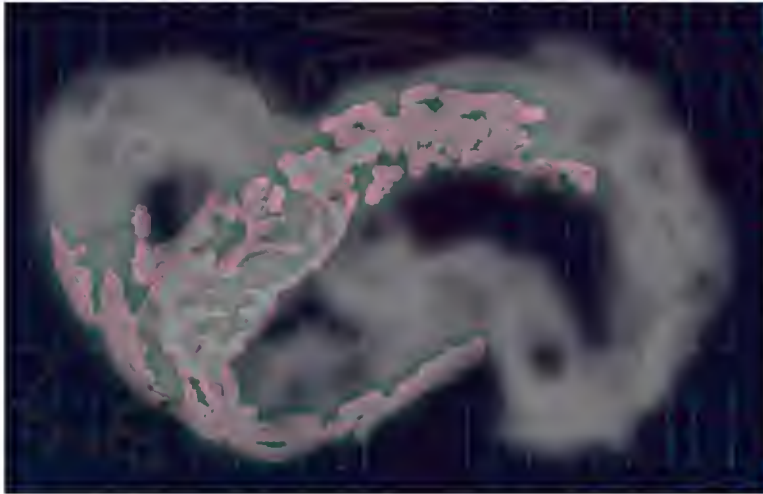


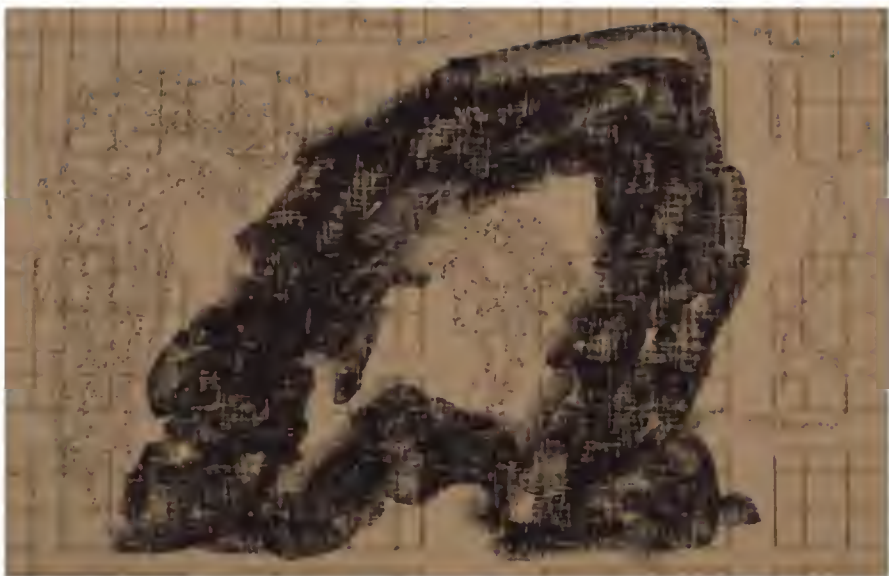


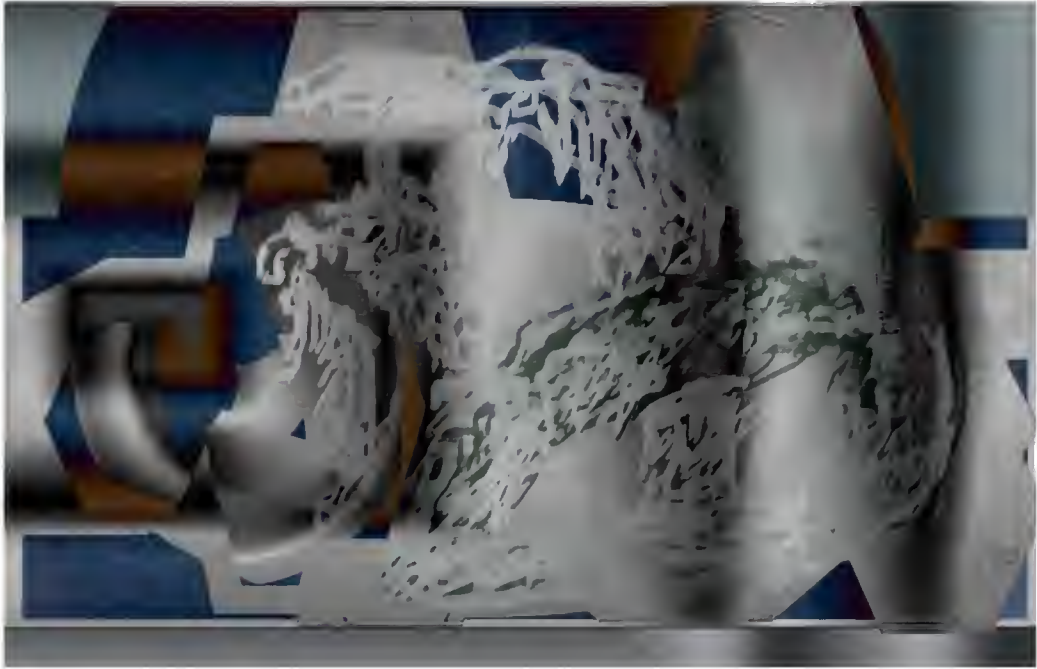














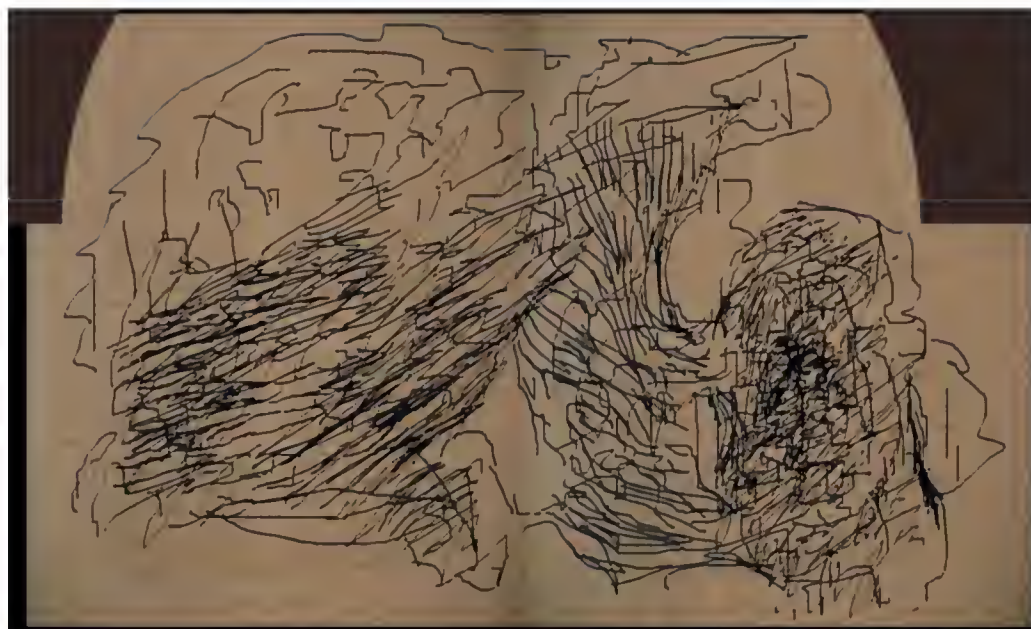


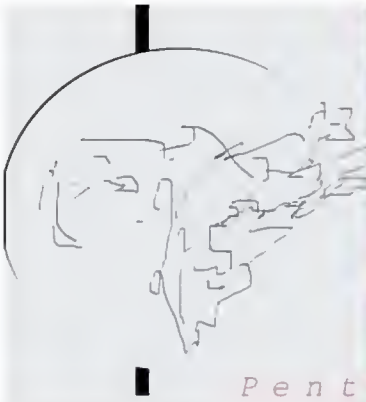






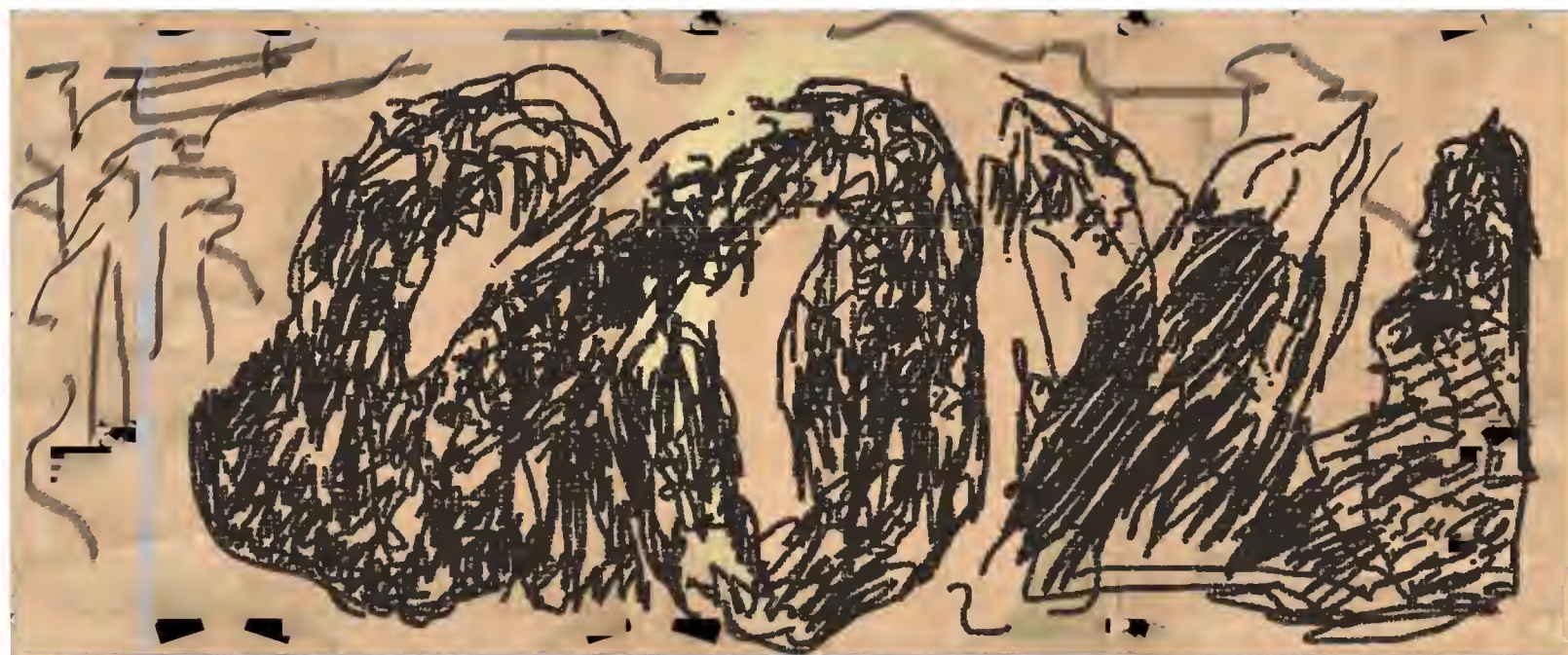






Pentimento of the faces in Disguise





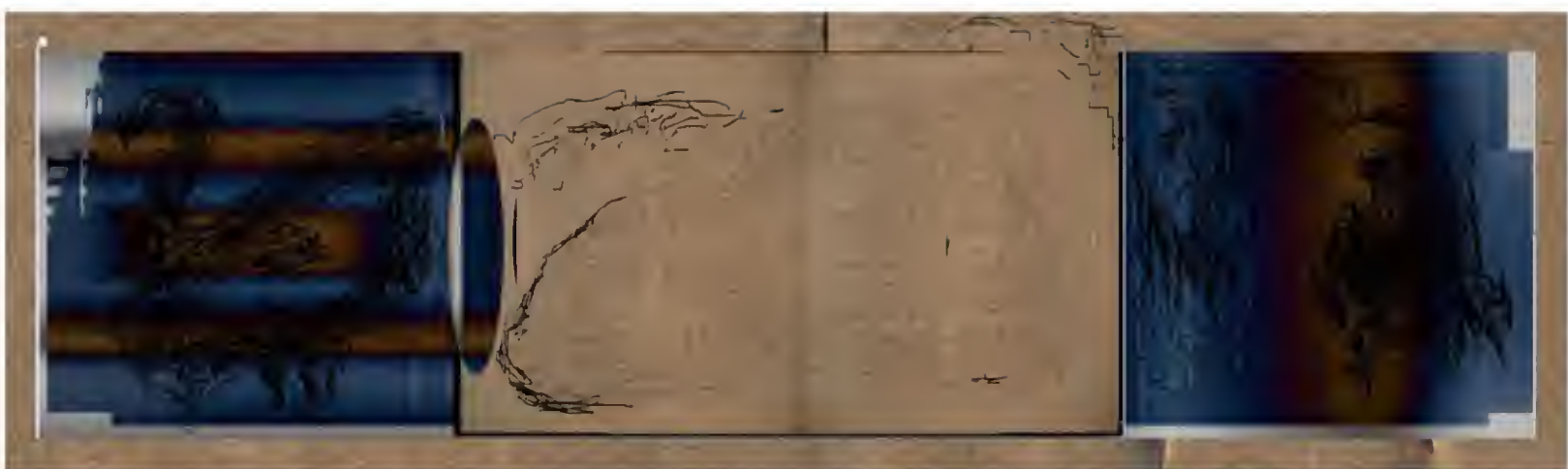












The term material argument does not derive from an extrapolation of the idea of presence from material towards that of indicating a present discourse but rather from the Latin word by which wood rings are taken as the nature of that element. The oldest sources are the (PIE) word for mother, rings a matrix. The Greek physics on the other hand derives from the word for “natural”. The software arguments in turn within cyber drawing reflect a peculiar turn: that text mapping, such as may show the path of visual growth patterns in the computer are in the software imitations of material quality in fact mapping the argument as material, as opposed to the original idea of mapping objects i.e. the globe. This returns as it were full circle to Heraclitus who found in the series of puns he could draw out of fire a simplification of the manifold of Sanskrit words for drawing as expressing semiotic content. Thus fire draws air, the sleeve of water draws land, the whirlwind draws dust, the lightning bolt inscribes fire upon sound. Organizing these presences within rhetoric are the idea of Apakoinu construction or distributing a quality over different words (i.e. running a mile a minute via his speeches running out of sense) and also praegans construction or taking a verb as adjective (the twist of her walk) which in field dependent modes (modifying a particular) or field invariant (mode distributed over all) The Heraclitean orders are a semiotic interacting within language, leading to orders of the psyche as projected from blending and distributing the osmotic and the disappearing as reappearing between reha or flux and area or tract-(zone). The Mannerist mode of sculptural emphasis marks a haptic content that is unilateral while dispersed over media. Morandi, for example essentially a Mannerist nevertheless is rather than field invariant as is Mannerism provokes within himself a response towards field variant: he modifies the way he uses water color, etching, painting, pencil-drawing with completely different marking systems as his rings of ex-sphere-ience and experience generated in a naturalness of his own.

If then the neurological emphasis of Occupational Therapy and its realization of developmental reflexes is consulted as a feed organizing the sense information architecture the haptic thus consulted can be related to the Rhetorical “occupation” meaning ideas that cannot be defined except via re-definition – never exactly sited or explicated but rather a state of proposal in which physicality substituting for material stasis there is then, as well, within the virtual mode, a meta level of these material projections of language within the imagination of language which speaks to a naturalness waiting to be found, hidden in the event. The spheres of all such influence and confluence render the PIE Skrr which we find in scribble, script, sketch and sculpture (as well as screed, screw, scrape, scar, scare, skirmish, scrimshaw, scour, scape, squirrel, squire, esquire, skeptic, whisker, screen, sketch, scribe, escrow, chiaroscuro, scriven, scream,) also square the circle, square of PIE Kwatwer or “four and circle of Kr (bend) become KrKr or circle.. as an example of discourse within the language which provide a tonic within the production theme or as Hoffman puts it in Goedel Escher Bach “pops” out of the system...

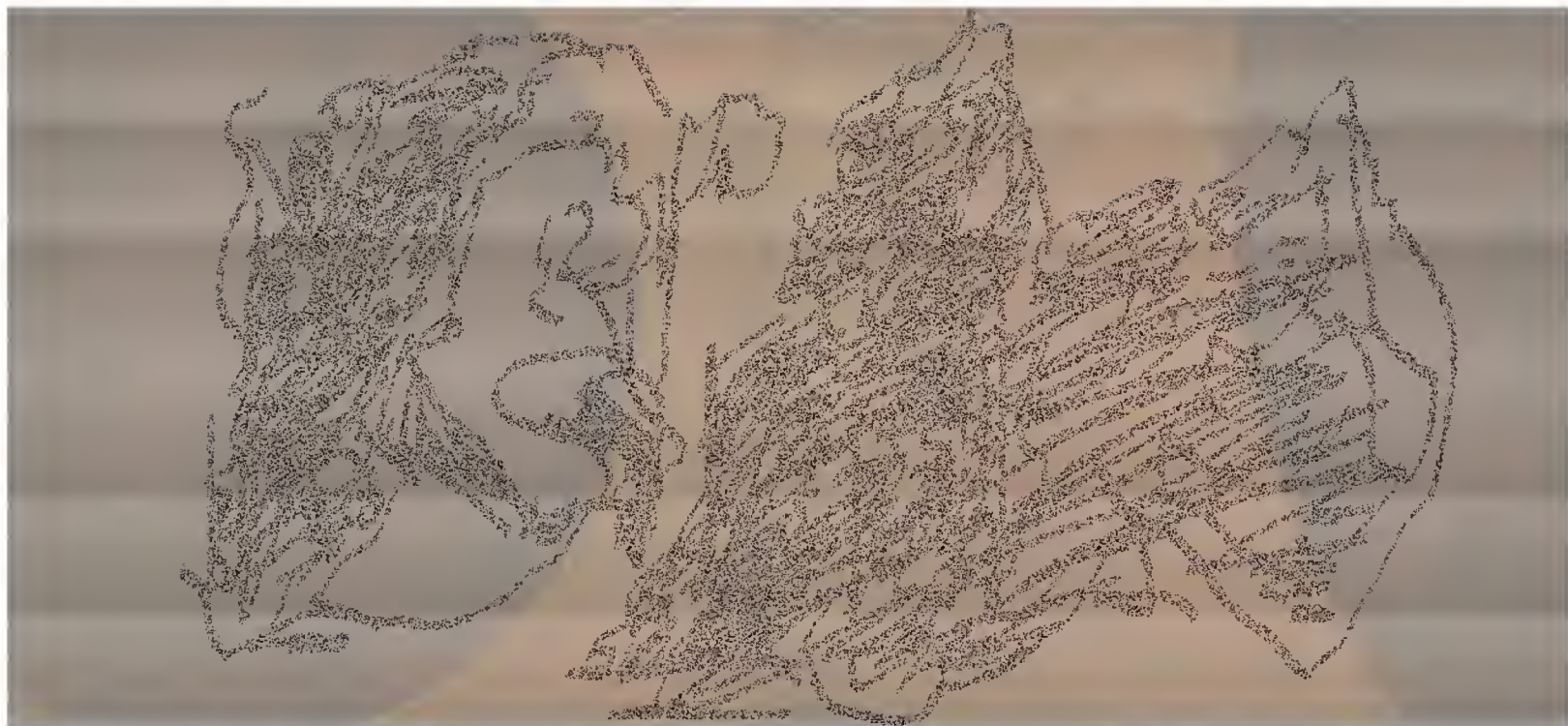
<https://youtu.be/CAPtCRWbFY0> (<https://youtu.be/CAPtCRWbFY0>) Intros
Drawing Skeins of a Truncated Modernism

The Drawing as Printform via video speaks through the subject of an “Angelo Sysyphus” i.e. looking for the core of a creative language, the text involves taking the Proto Indo European morphemes around which our language arranges suffixes and their emphasis on a making quality which is the language itself including these meta levels I provoke. The devolvments which in a sense are “etchants” through a given language architecture in any of the media and their combined convolulum construct that expectation of the unexpected which if an accident waiting to happen makes hay of the rakes progress that as Heraclitus mentions marks the cosmos a heap of random sweeping indicating justice (time) as fair – that is to say: a beauty exists...

The ecphonesis (single word with exclamation mark)series is meant to interrupt no -space: rhetoric in the pejorative means assumption, while the actual meaning is to question assumptions, that is, the rhetorical term “quaestione’ substitutes for “issues” because an issue indicates a context or agenda. Adjunction, to place verb at beginning is like drawing, and to that effect the beginning, or drawing need not be actually at the beginning if the verb is made the focus, as in the Sanskrit system of a manifold of words for drawing: thus in a system of making, which drawing may serve, the making of the drawing initiates an interest in touching upon events through the semiotic simulacrae by which metier, media, medium modify the exigency touching upon constraints modified by an exordium within the event by which drawing on the one hand is a turning aside, and on the other a turning within, mimesis and recognition and transpose on the fly that is already in motion to find itself. Occupatio wrap is my term for the manifold of unresolvable yet potent flux which turns on the events and then again on perception of the event as experience or exsperience, i.e. a meta level of the sphere of original input

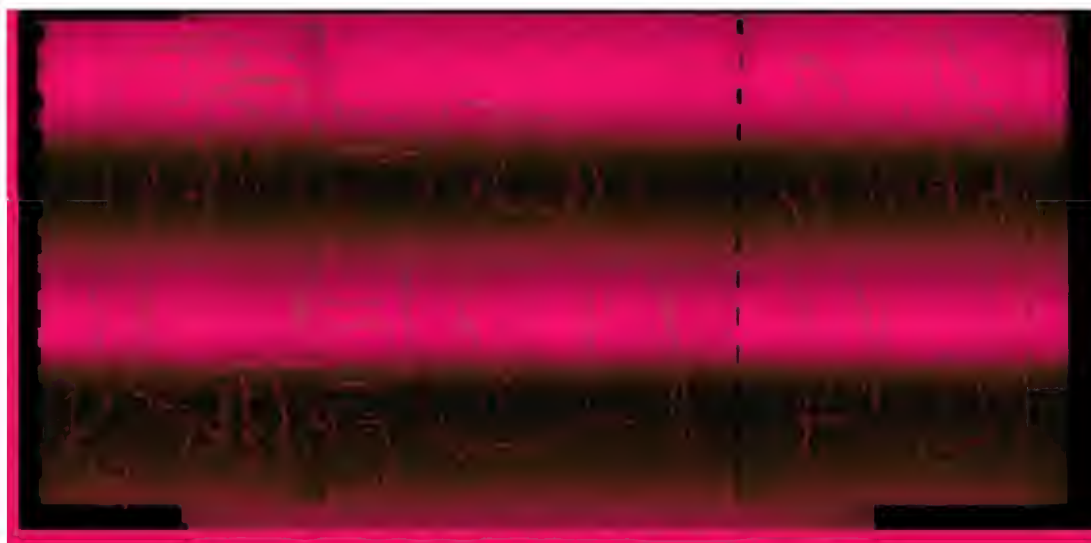
Post modernism- questioning assumptions, and rhetoric are closely linked. ... the first Post Modern Architecture exhibition at Met featured models of a variety of architect all of whom inclined to models in wrapping medium, they seemed to gravitate towards Christo as emblematic of cultural events meeting of heads and tails, center and off center meeting an epicenter matrix..



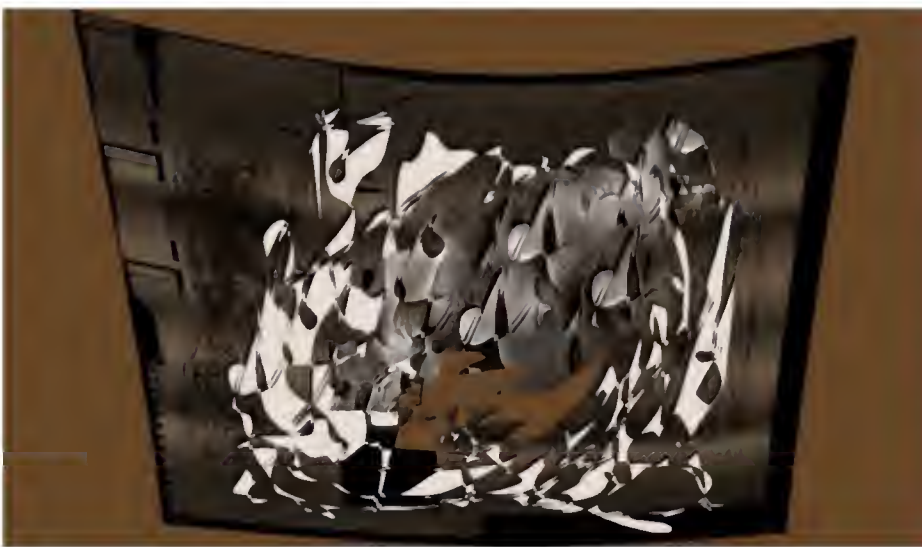














Cantilevered Bull Nose On Tenter Hooks (seal)











